Intonation Patterns of American English

M.E.E.C.

Mastering Effective English Communication

E-book Edition:
Workbook plus
4 Audio Files

Lorna D. Sikorski, M.A.

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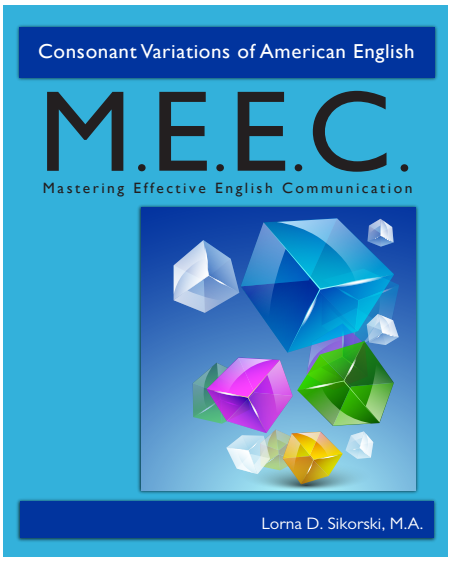

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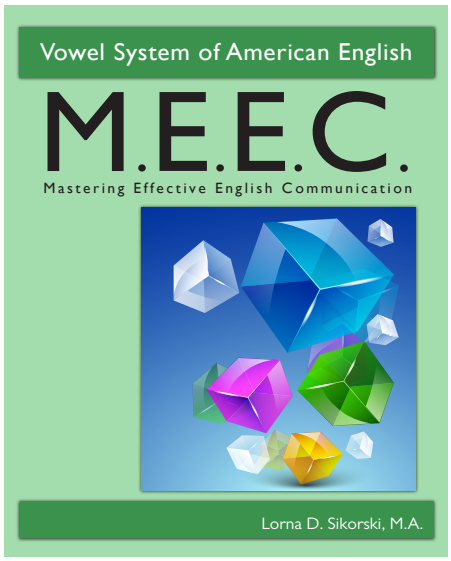

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includes 3 workbooks
and 13 audio files

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Downloadable (#1070-D)

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Getting Started

Publisher Note

Printed copy for any of the introductory/explanatory information may vary from the recorded information so that listeners get a more fluid, oral presentation. Please note that the term "audio file" can also refer to numbers and tracks on the audio files.

Audio File Directory

Audio file 1	Chapters 1 and 2 (28 tracks) Exercises 1-15
Audio file 2	Chapter 3 (19 tracks) Exercises 16-35
Audio file 3	Chapter 4 (18 tracks) Exercises 36-48
Audio file 4	Chapters 5 through 7 (19 tracks) Exercises 49-61

AudioFile Usage Notes

The beginning and ending of each audio file are noted with this symbol:

Audio File

Look for these markers. They will help you identify the segments that are recorded on the audio file, and the appropriate track number.

Audio On

Audio Off

Practice Hints While Listening

Be on the lookout for these Practice Hint boxes:

Practice Hint

This icon matches the beep tone checkpoints scattered throughout the audio portion of this program. These checkpoints: 1) may be important comments to help improve the quality of your practice time, 2) may be optional bonus/advanced practice suggestions, or 3) may draw your attention to important grammar points.

Check the Index for a list of Practice Hints.

Index

The Index on is an important tool for you! Quickly find terms, rules, sounds, word lists, etc., that will *extend* your learning!

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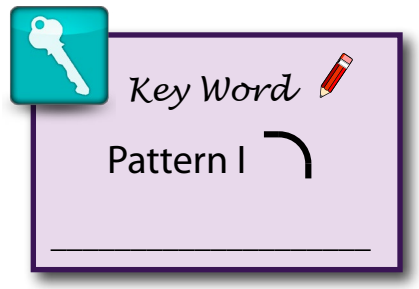
Icons Used in This Workbook



Look for "Key Word" markers. Find your best speaking version of the intonation pattern requested. Then, write the word right there; it's your key to better North American English (NAE) intonation and sharper listening skills. Say your key word, say the new word. Focus on the stressed (most important) syllable. Is that syllable ***louder***, ***longer***, and ***higher*** than the other syllables in the word? It should be! Use this device to help you decide if you're matching your best word pattern version (your Key) with every new challenge.

This icon signals explanations of the graphic symbol system and intonation rules you will use as your learning tools for this program.

Personal Vocabulary List

1.	3.	5.
2.	4.	6.

This is the place to add meaningful words from your daily life – words that are difficult for the stress and rhythm issues, words you say very frequently, or even new vocabulary words!

Periodically, you will find lists of words in the chapters that may be new to you or difficult to say. It's not a realistic goal to memorize them all. Which words deserve your energy? Pull them into special "hot lists" to focus on.

Continually update how you rate yourself for the intonation practice categories in each chapter. Your evaluation will inform where you should put your energies for audio practice – and motivate you when you "Think I've Got It!".

Top 1,200 Words

The words printed in red in Intonation practice exercises are part of the "Top 1,200 Most Commonly Used Words in North American English." An Intermediate level English speaker should be comfortable using these words in conversation. ***Intermediate+ speakers should also be comfortable with various forms of these words that create: changes in time for verbs, adjectives/adverbs formed from nouns/verbs, plurals, contractions, etc.***

Top 2,400 Words

The words printed in red in Intonation practice exercises are part of the "Top 1,200 Most Commonly Used Words in North American English." In addition, this pyramid icon signals commonly used adult vocabulary from the "Top 2,400 Most Commonly Used Words in North American English." These words are great adult vocabulary, and challenge you to broaden your language fluency. All High Intermediate+ speakers should be able to use these words in conversation. High Intermediate+ speakers should also be comfortable with various forms of these words that create: changes in time for verbs, adjectives/adverbs formed from nouns/verbs, plurals, contractions, etc. Can you easily use these words?

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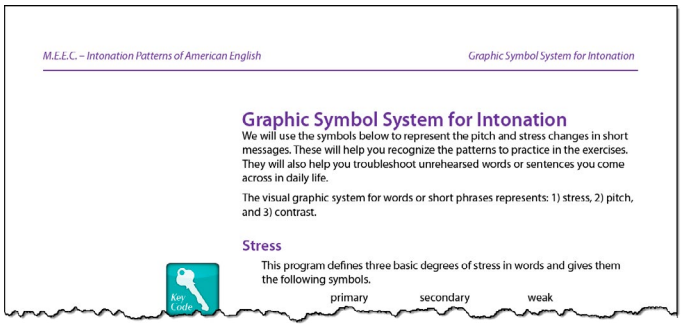
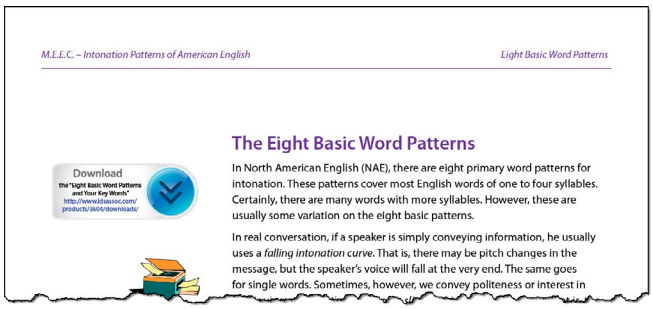
Your Personal Templates (Downloadable)

Intonation Graphics Reference Guides

This workbook has three downloadable PDFs with all the Intonation Graphic Reference Guides that would be perfect to have nearby for reminders when you practice the audio activities.


M.E.E.C. – Intonation Patterns of American English
Graphic Symbol System for Intonation
Graphic Symbol System for Intonation
We will use the symbols below to represent the pitch and stress changes in short messages. These will help you recognize the patterns to practice in the exercises. They will also help you troubleshoot unrehearsed words or sentences you come across in daily life.
The visual graphic system for words or short phrases represents: 1) stress, 2) pitch, and 3) contrast.
Stress
This program defines three basic degrees of stress in words and gives them the following symbols.
primary
secondary
weak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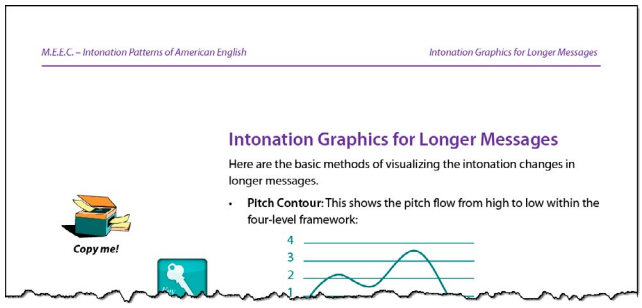
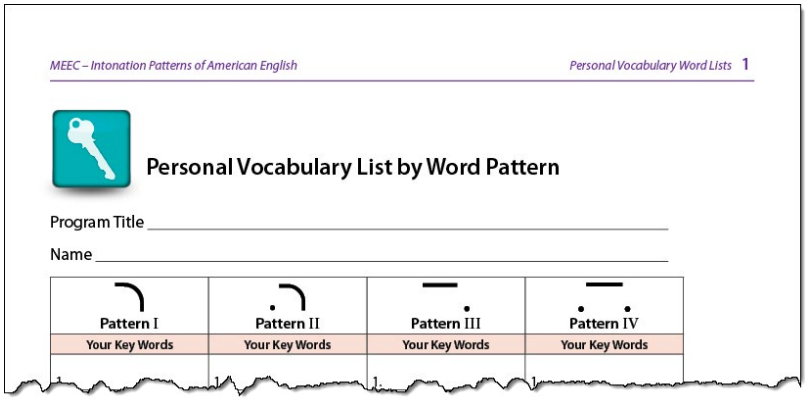
Eight Basic Word Patterns
Download
The Eight Basic Word Patterns
In North American English (NAE), there are eight primary word patterns for intonation. These patterns cover most English words of one to four syllables. Certainly, there are many words with more syllables. However, these are usually some variation on the eight basic patterns.
In real conversation, if a speaker is simply conveying information, he usually uses a falling intonation curve. That is, there may be pitch changes in the message, but the speaker's voice will fall at the very end. The same goes for single words. Sometimes, however, we convey politeness or interest in


M.E.E.C. – Intonation Patterns of American English
Intonation Graphics for Longer Messages
Intonation Graphics for Longer Messages
Here are the basic methods of visualizing the intonation changes in longer messages.
Pitch Contour: This shows the pitch flow from high to low within the four-level framework:
Copy me!
4
3
2
1

Interactive Templates

The workbook also includes three downloadable interactive templates to customize your practice by adding vocabulary relevant to your needs. All are marked with this download icon; visit http://www.ldsassoc.com/products/3604/downloads/). Save the templates to any of your devices that you can access throughout the day. The short, interactive forms will open faster, encouraging you to add your personal content "on the fly"!



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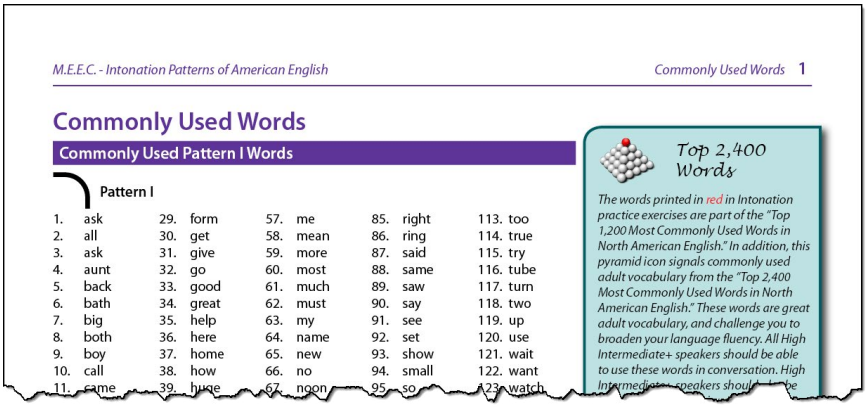

M.E.E.C. - Intonation Patterns of American English *Commonly Used Words* 1

Commonly Used Words

Commonly Used Pattern I Words

Pattern I

1.	ask	29.	form	57.	me	85.	right	113.	too
2.	all	30.	get	58.	mean	86.	ring	114.	true
3.	ask	31.	give	59.	more	87.	said	115.	try
4.	aunt	32.	go	60.	most	88.	same	116.	tube
5.	back	33.	good	61.	much	89.	saw	117.	turn
6.	bath	34.	great	62.	must	90.	say	118.	two
7.	big	35.	help	63.	my	91.	see	119.	up
8.	both	36.	here	64.	name	92.	set	120.	use
9.	boy	37.	home	65.	new	93.	show	121.	wait
10.	call	38.	how	66.	no	94.	small	122.	want
11.	came	39.	huge	67.	noon	95.	so	123.	watch

Top 2,400 Words

The words printed in red in Intonation practice exercises are part of the "Top 1,200 Most Commonly Used Words in North American English." In addition, this pyramid icon signals commonly used adult vocabulary from the "Top 2,400 Most Commonly Used Words in North American English." These words are great adult vocabulary, and challenge you to broaden your language fluency. All High Intermediate+ speakers should be able to use these words in conversation. High Intermediate+ speakers should [illegible]

How Am I Doing? (Downloadable Self-Evaluation Forms)

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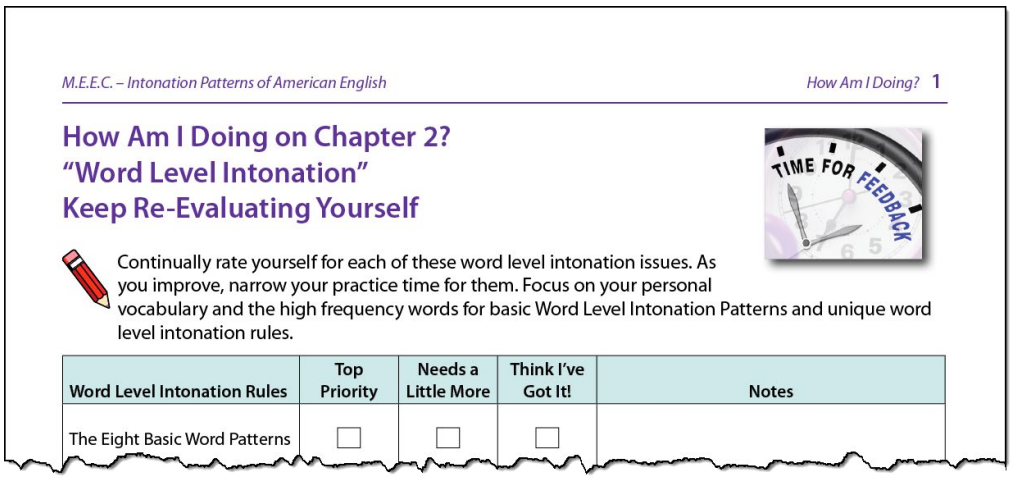
Download an interactive PDF with the "How Am I Doing?" Self-Evaluation forms at the beginning of each chapter.



M.E.E.C. – Intonation Patterns of American English *How Am I Doing?* 1

How Am I Doing on Chapter 2? "Word Level Intonation" Keep Re-Evaluating Yourself

Continually rate yourself for each of these word level intonation issues. As you improve, narrow your practice time for them. Focus on your personal vocabulary and the high frequency words for basic Word Level Intonation Patterns and unique word level intonation rules.

Word Level Intonation Rules	Top Priority	Needs a Little More	Think I've Got It!	Notes
The Eight Basic Word Patterns	☐	☐	☐	

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M.E.E.C.
Intonation Patterns of American English

Chapter 1

The Basic Components of Intonation

In This Chapter

- Pitch
- Stress
- Graphic Symbol System for Intonation

Chapter 1 Goals

- To learn the unique properties of North American English intonation
- To identify 2 ways to move between pitch levels in North American English words
- To discover 3 ways to signal stress
- To signal the most important syllable in a word
- To learn a symbol system to represent pitch and stress in words

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Audio File 1

Chapter 1
The Basic Components of Intonation

Audio 1, Tr 2

Introduction

Remember back to when you knew very little English. You must have been in situations where you heard people conversing, yet you had no idea what they were saying. Still, you may have managed to form some clues. You might have understood a word here and there. If you were a keen observer, you might have "read" their facial expressions and their body movements. The odds are you gleaned still more information from a source you weren't consciously aware of: **Intonation**.

There are several aspects of communication in any language. The actual words of a language and its grammatical rules are the meat of conversation. Body language reinforces the literal meaning of the words and gives the message added meaning. Pronunciation governs how communication sounds – that is, the clarity of the individual speech sounds. Intonation is an umbrella term that covers the more musical aspects of speech. It includes the concepts of pitch, stress, duration, and speech rate.

It has been stated by many speech or linguistics researchers that at least 70% of our message is conveyed to the listener by the intonation we use. Most second language learners do not recognize how critical intonation is to meaning. They believe the key to listener understanding is pronunciation.

When you use the correct intonation pattern, you help your listener focus on the most important parts of your message. The listener understands the message faster and can respond more quickly. If the correct intonation pattern is not used, the listener needs more time to decipher the message. Communication breakdowns occur, frustrating all parties.

Now, let's define and practice the critical components of intonation: *pitch* and *stress*. The concepts of *duration* and *speech rate* will be covered in later chapters.

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Audio 1, Tr 3

Pitch

No language is truly monotonic. Speech is colored by our voice quality and our emotions. We speak words on various tones from high to low. These tones are called *pitch levels*. In American English, there are four basic pitch levels for speech. In this program, we will use the following symbol to illustrate the pitch levels:

4_____
3_____
2_____
1_____

Most of the time, American speech flows along between Levels 2 and 3. Level 1 is reserved for starts and endings of thoughts. It can also reflect physical or emotional lows. Level 4 can be used to signal high emotions, such as shock or surprise. Our voices also move into the high range to reflect questions. North American speech flows from pitch level to pitch level by *steps* and *glides*.

Step

When one syllable in a word is said on a different tone from that used for the previous syllable, this is called a *step change*. Look at the following word graphed with intonation symbols.

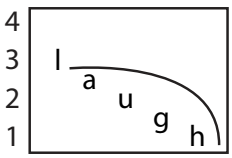
4 ___
3 *hu* .
2 man
1

The word is said with two distinct tones, each syllable on a separate *pitch level*. Step changes can go up or down the pitch range. Look at the word "human" again. This time, it is said with a rising pitch.

4 .
3 ___ man
2 *hu*
1

Glide

A *glide* refers to a pitch change within a syllable. Look at the word "laugh" graphed below.



Think of the voice sliding down a long curve, prolonging the vowel in the word. The voice can move up or down the pitch range in a glide.

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In longer messages, the steps and glides help to separate word groups into meaningful messages. The rules for using these changes will be discussed in later chapters.

Audio 1, Tr 4

Stress

Stress is the second critical component of intonation. Stress means emphasizing a particular syllable or word so that it stands out from the rest of the message. How does a speaker signal stress? By:

1. using a louder voice;
2. using a higher pitch;
3. using the voice to lengthen the key vowel in the word.

In dictionaries and specialized books on language, there are actually five or six different levels of stress in English. Realistically, however, it is necessary to clearly signal only three stress levels with your voice: *primary*, *secondary*, and *weak*. The three voice signals for stress noted above will be strongest in primary stress and slightly less in secondary stress. If a syllable is the least important one in a word, it receives weak stress .The speaker will voice it very slightly, and even the pronunciation will be less crisp.

Look again at the two-syllable example word, "human.""

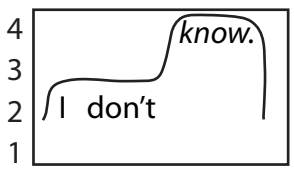
hu man

The first syllable is most critical to meaning, so it receives primary stress. The second syllable is unimportant, so it receives weak stress. In many of the exercise materials in this program, primary stress will be noted with *italic* and secondary stress with **bold** type. Weakly stressed syllables will remain unmarked.

Also, we can visually illustrate the stress and pitch of any word or sentence on the four-level pitch graph:

4 ___
3 *hu* .
2 man
1

Because a stressed syllable or word is always said in a higher pitch, you can visually see that the stressed syllable will be at the highest pitch point. Look at the following examples:



In later chapters, you will explore more fully how stress rules vary in longer messages to help convey meaning.

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Graphic Symbol System for Intonation

We will use the symbols below to represent the pitch and stress changes in short messages. These will help you recognize the patterns to practice in the exercises. They will also help you troubleshoot unrehearsed words or sentences you come across in daily life.

The visual graphic system for words or short phrases represents: 1) stress, 2) pitch, and 3) contrast.

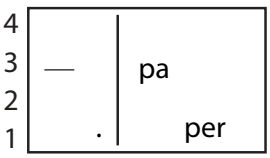
Stress

This program defines three basic degrees of stress in words and gives them the following symbols.

primary	secondary	weak
—	—	.

Pitch

Step changes in pitch (where each syllable is on a separate tone) are indicated by placing the stress markers on distinct levels, either with or without the four-level pitch bar graph:

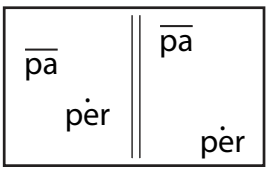


Glides in pitch are marked with a curve going up or down.

falling pitch	rising pitch	slightly rising pitch
you	me?	yes

Contrast

Contrast in intonation refers to how clearly and distinctly the speaker's voice indicates different pitch levels and degrees of stress. You can mark contrast by lengthening or shortening the stress marker lines and by placing these stress markers closer together or farther apart to indicate the differences in pitch tones:



For longer messages, this symbol system becomes too rigid and busy. An easier, more realistic graphic system for these instances will be described in Chapter 4.

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Audio Off

Practice Hint

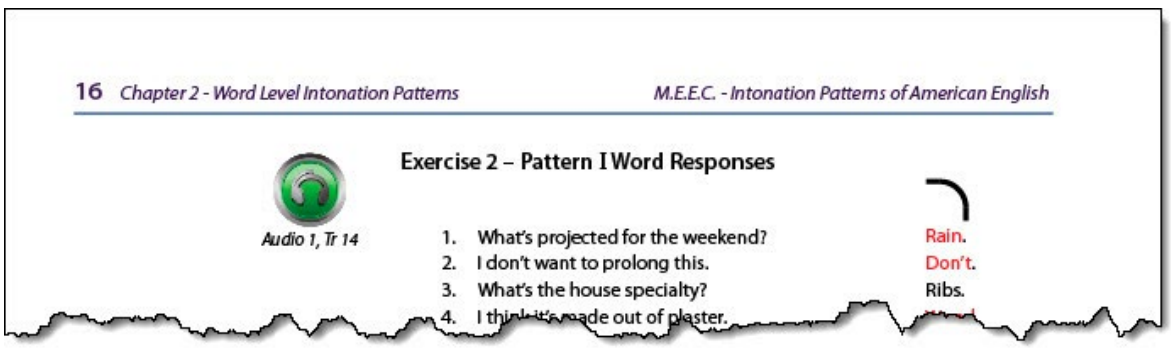
Review and Learn the System First

Before continuing, make sure you are thoroughly familiar with the terminology and the graphic symbol system for Intonation in Chapter 1.

Preview

Learning the issues in Chapter 1 will serve you well! The mechanics for how to signal stress and for how to move from syllable to syllable are important for determining the "dictionary pronunciation" of North American English words.

Chapter 2 will give you the opportunity to focus on eight basic word patterns. The pattern features and the graphic symbols are displayed for each pattern practice to help you self-monitor and match the acceptable intonation for North American English.



16 *Chapter 2 - Word Level Intonation Patterns* *M.E.E.C. - Intonation Patterns of American English*

Exercise 2 – Pattern I Word Responses

Audio 1, Tr 14

1. What's projected for the weekend? Rain.
2. I don't want to prolong this. Don't.
3. What's the house specialty? Ribs.
4. I think it's made out of plaster.

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M.E.E.C.
Intonation Patterns of American English

Chapter 2
Word Level Intonation Patterns

In This Chapter

- The Eight Basic Word Patterns
- Special Intonation Pattern Rules for Words
  - Compound Words
  - Nouns versus Verbs

Chapter 2 Goals

- To discover how to organize words into patterns by syllable count and stress
- To add custom vocabulary to the word practice activities
- To improve the quality of practice by critiquing the pitch and stress when practicing aloud
- To develop the confidence to rate each imitation in practice, using the new strategies
- To continually rate yourself for each word pattern

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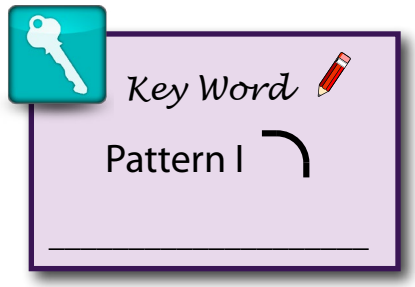
Interactive Aids to Help You Personalize Your Practice



Look for "Key Word" markers. Find your best speaking version of the intonation pattern requested. Then, write the word right there; it's your key to better North American English (NAE) intonation and sharper listening skills. Say your key word, say the new word. Focus on the stressed (most important) syllable. Is that syllable ***louder***, ***longer***, and ***higher*** than the other syllables in the word? It should be! Use this device to help you decide if you're matching your best word pattern version (your Key) with every new challenge.

Top 1,200 Words

The words printed in red in Intonation practice exercises are part of the "Top 1,200 Most Commonly Used Words in North American English." An Intermediate level English speaker should be comfortable using these words in conversation. Intermediate+ speakers should also be comfortable with various forms of these words that create: changes in time for verbs, adjectives/ adverbs formed from nouns/verbs, plurals, contractions, etc.

This symbol suggests some alternate pronunciations that you may hear around North America. They are equally acceptable. Use the one you feel comfortable with.

This icon signals explanations of the graphic symbol system and intonation rules you will use as your learning tools for this program.

Periodically, you will find lists of words in the chapters that may be new to you or difficult to say. It's not a realistic goal to memorize them all. Which words deserve your energy? Pull them into special "hot lists" to focus on.

How Am I Doing on Chapter 2, "Word Level Intonation"? Keep Re-Evaluating Yourself

Continually rate yourself for each of these word level intonation issues. As you improve, narrow your practice time for them. Focus on your personal vocabulary and the high frequency words for basic Word Level Intonation Patterns and unique word level intonation rules. (Download an interactive version at http://www.LDSassoc.com/products/3604/downloads/.)

Word Level Intonation Rules	Top Priority	Needs a Little More	Think I've Got It!	Notes
The Eight Basic Word Patterns	☐	☐	☐	
Special Intonation Pattern Rules for Words				
Compound Words	☐	☐	☐	
Nouns versus Verbs	☐	☐	☐	

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Audio File 1

Audio 1, Tr 5

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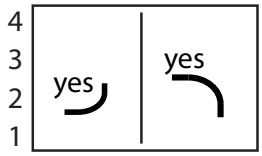
Chapter 2
Word Level Intonation Patterns

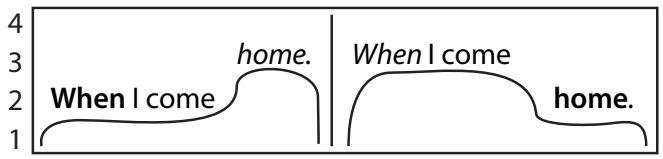
The Eight Basic Word Patterns

In North American English (NAE), there are eight primary word patterns for intonation. These patterns cover most English words of one to four syllables. Certainly, there are many words with more syllables. However, these are usually some variation on the eight basic patterns.

In real conversation, if a speaker is simply conveying information, he usually uses a *falling intonation curve*. That is, there may be pitch changes in the message, but the speaker's voice will fall at the very end. The same goes for single words. Sometimes, however, we convey politeness or interest in continuing conversation by using a *slightly rising intonation curve*. That is, the very end of the message or word will be said on a slightly higher pitch. Look at the following word comparisons:



Now look at two versions of a longer message:



Note

***Bold** print (e.g., **home** in the illustration here) indicates secondary stress in a message. More information will be presented on this in later chapters.*

Key Words

Identify your best word for each pattern. Write Your Key Words in the space below each pattern symbol. Once you identify your "best" examples, transfer them to the Eight Basic Key Word boxes scattered through this chapter.

Pattern I	Pattern II	Pattern III	Pattern IV
Your Key Word	Your Key Word	Your Key Word	Your Key Word

Pattern V	Pattern VI	Pattern VII	Pattern VIII
Your Key Word	Your Key Word	Your Key Word	Your Key Word

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Audio 1, Tr 6-9

Exercise 1 – Word Pattern Vocabulary Lists

Pattern I		Pattern II		
◜		. ◜		
Your Key Word		Your Key Word		
ask	just	absorb	converse *(v.)*	produce *(v.)*
aunt	last	absurd	correct	progress *(v.)*
bath	laugh	across	decline	protest *(v.)*
chance	law	advice	demise	recruit
eight	ring	advise	denied	refuse *(v.)*
film	saw	allay	descent	rehearse
herb	sure	among	disease	rejoice
huge	them	approach	dismiss	robust
once	these	assail	escape	severe
pass	tube	attack	humane	subject *(v.)*
point	wise	averse	insult *(v.)*	suppose
quite	wrong	barrage	itself	upheld
		believe	massage	
		blasé	object *(v.)*	
		contest *(v.)*	prestige	

Top 1,200 Words

The words printed in red in Intonation practice exercises are part of the "Top 1,200 Most Commonly Used Words in North American English." An Intermediate level English speaker should be comfortable using these words in conversation. Intermediate+ speakers should also be comfortable with various forms of these words that create: changes in time for verbs, adjectives/adverbs formed from nouns/verbs, plurals, contractions, etc.

Note

Add your personal vocabulary to these lists in the blank spaces!

Practice Hint

Pitch

Are you remembering to exaggerate the pitch changes in each word? Look for this carefully in the remaining word lists.

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Audio 1, Tr 10-12

Exercise 1 – Word Pattern Vocabulary Lists *(continued)*

Pattern III		Pattern IV	
▬ •		▬ • •	
Your Key Word		Your Key Word	
absence	insult *(n.)*	adhesive	fantastic
actor	judgment	adviser *(also advisor)*	forgetful
biscuit	knowledge	already	occurrence
bother	license	appointment	outrageous
burglar	lightning	approval	peculiar
chaos	mortgage	athletic	prohibit
chapter	object *(n.)*	beginning	remembrance
chimney	often	behavior	resilient
coming	poison	committee	September
comment	process *(n.)*	complexion	severely
contest	produce *(n.)*	concession	tomato
converse	progress *(n.)*	condition	umbrella
current	protest *(n.)*	congestion	unable
decent	rather	consistent	verbatim
desert *(n.)*	rumor	courageous	zucchini
diet	soften	director	
duty	strengthen	disastrous	
either	subject *(n.)*	discussion	
figure	subtle	endeavor	
fragile	tacit	exhausted	
hindrance	taken	existence	
honor	vengeance		
human	written		
humor			

Practice Hint

Create Your Own List

Remember, you can be creating your own word lists for each of these word patterns. Print or download the blank Word Pattern Templates ("Personal Vocabulary List by Word Pattern" on page 37) to your favorite device and access them 24/7!

Note

Add your personal vocabulary to these lists in the blank spaces!

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Exercise 1 – Word Pattern Vocabulary Lists *(continued)*

Pattern V		Pattern VI	
▬ • ▬		▬ • •	
Your Key Word		Your Key Word	
advocate	estimate *(v.)*	accurate	humorist
alcohol	hurricane	adamant	incident
alternate	illustrate	advocate *(n.)*	influence
amplify	immigrate	alternate *(n.)*	irony
authorize	inundate	article	legally
calculate	liberate	audible	liable
corridor	medicate	audience	maintenance
delegate *(v.)*	moderate *(v.)*	avenue	medicine
designate *(v.)*	overboard	balcony	moderate
dramatize	patio	benefit	motorist
dynamite	recognize	bronchial	personal
emphasize	sabotage	changeable	posthumous
energize	sacrifice	colorful	prominent
		courtesy	regular
		deficit	robbery
		discipline	senator
		document	similar
		easily	sumptuous
		editor	syllable
		feasible	theater
		finally	vacancy
		furniture	vehement
		government	vehicle

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Note

Add your personal vocabulary to these lists in the blank spaces!

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Exercise 1 – Word Pattern Vocabulary Lists *(continued)*

Pattern VII	Pattern VIII
Your Key Word	Your Key Word
apprehend comprehend diagnose disconnect disinfect domineer engineer guarantee indirect inhumane introduce jamboree overjoyed overworked personnel referee statuesque tangerine understand undertake underwent	advantageous apparatus beneficial consolation definition discontinue economics exhibition fundamental incoherent isolation macaroni manufacture observation perspiration politician reputation

Practice Hint

Create Your Own List

Remember, you can be creating your own word lists for each of these word patterns. Print or download the blank Word Pattern Templates ("Personal Vocabulary List by Word Pattern" on page 37) to your favorite device and access them 24/7!

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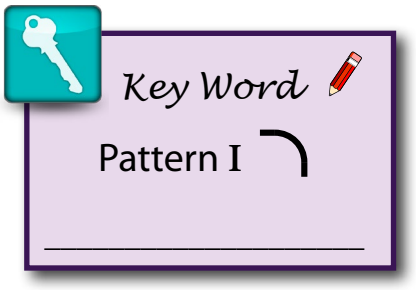
Audio 1, Tr 14

Exercise 2 – Pattern I Word Responses

1.	What's projected for the weekend?	Rain.
2.	I don't want to prolong this.	Don't.
3.	What's the house specialty?	Ribs.
4.	I think it's made out of plaster.	Wood.
5.	We'll meet you outside the theater.	When?
6.	Well, there's bowling, dancing, the movies, a beach walk ...	Stop!
7.	What color looks best on me?	Red.
8.	I can't remember where I put it now!	Think.
9.	They never answer the phone.	Write.
10.	Jeff looks worn out today, doesn't he?	Pale.
11.	That maneuver is tricky.	Watch.
12.	We got the job.	Great!
13.	I don't think I can work with them any longer.	Try.
14.	Check-out time is at one.	Noon.
15.	Let's leave right now.	Wait.
16.	She wants to fly to San Francisco.	Drive.
17.	Who do they know from work?	Phil.
18.	Shall I call you after lunch?	Please.
19.	Does anyone know you're here?	No.
20.	I'll meet you there after work.	Fine.
21.	What time is it now?	Three.
22.	Do you want the chicken or the quiche?	Both.
23.	This house is so big.	Huge!
24.	It could have been worse.	True.
25.	Where are you going?	Home.



Grammar Note

Who vs. Whom (Exercise 2, #17)
Although it is always correct in informal speech (which is the focus of this program) to use "who" to begin questions, it should be pointed out that "whom" is grammatically correct when the word is an object of a verb or preposition (as in #17, Exercise 2) and should be used in formal speech and in the written form.

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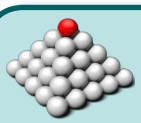

Top 2,400 Words

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Commonly Used Pattern I Words

1.	that	35.	first	69.	say
2.	one	36.	call	70.	great
3.	word	37.	who	71.	where
4.	not	38.	oil	72.	help
5.	all	39.	now	73.	through
6.	said	40.	find	74.	much
7.	there	41.	long	75.	line
8.	use	42.	down	76.	right
9.	each	43.	day	77.	too
10.	which	44.	did	78.	mean
11.	do	45.	get	79.	old
12.	how	46.	come	80.	same
13.	their	47.	made	81.	tell
14.	if	48.	may	82.	boy
15.	will	49.	part	83.	came
16.	up	50.	new	84.	want
17.	out	51.	sound	85.	show
18.	then	52.	take	86.	form
19.	these	53.	work	87.	three
20.	so	54.	know	88.	small
21.	would	55.	place	89.	set
22.	make	56.	year	90.	put
23.	like	57.	live	91.	end
24.	time	58.	me	92.	does
25.	look	59.	back	93.	well
26.	two	60.	give	94.	large
27.	more	61.	most	95.	must
28.	write	62.	thing	96.	big
29.	go	63.	just	97.	even
30.	see	64.	name	98.	such
31.	no	65.	good	99.	turn
32.	way	66.	I'm	100.	here
33.	could	67.	man		
34.	my	68.	think		

Download
an interactive version of the Top 10 Personal Vocabulary List
http://www.ldsassoc.com/products/3604/downloads/

Carefully review the lists of vocabulary words for Pattern I. It's not a realistic goal to memorize the entire dictionary – for any language. However, you can be smart and put your energies to mastering the meaning and pronunciation of words that mean something to you. Which words deserve all your energy? Pull them into special lists to focus on.

Top 10 Words for Pattern I

1.	5.	9.
2.	6.	10.
3.	7.	
4.	8.	

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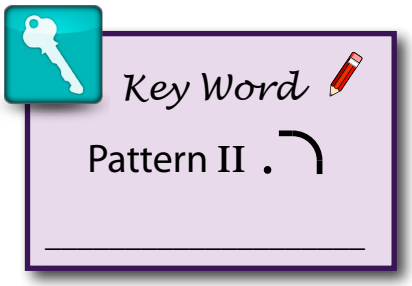
Audio 1, Tr 15

Exercise 3 – Pattern II Word Responses



1.	You were here during the robbery?	Correct.
2.	I really don't want the position.	Refuse!
3.	The first drawings were more detailed.	Agreed.
4.	There's no need for further discussion.	Conclude.
5.	This is never going to get done.	Relax.
6.	Did they arrive together?	Alone.
7.	Did you say 15 down or across?	Across.
8.	Was she very upset?	Appalled.
9.	Do you wish "Parts" or "Repairs"?	"Repairs."
10.	This contract will give us a lot of visibility.	Prestige.
11.	Where's the baby?	Asleep.
12.	They need more than money.	Advice.
13.	Starvation is not the only problem.	Disease.
14.	What are you looking for?	Dessert!
15.	This committee appointment will be too time consuming.	Decline!
16.	Guess what they did!	Escape!
17.	Do you enjoy opera or ballet?	Ballet.
18.	Was the verdict reversed?	Upheld.
19.	What are they going to do?	Rehearse.
20.	There's nothing left to do, but ...	Appeal.
21.	When is our next meeting?	Tonight.
22.	The financial picture looks grim.	Severe.
23.	You're looking healthy again.	Robust.
24.	That's the dumbest thing I've ever heard.	Absurd!
25.	He certainly acts indifferent.	Blasé.

Practice Hint

Make It Conversational

When practicing with the audio files, try to imitate the intonation of the speaker's reply as closely as possible. Remember, you are pretending that this is a normal conversation.

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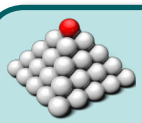

Top 2,400 Words

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Commonly Used Pattern II Words

1. about
2. before
3. around
4. because
5. again
6. away
7. between
8. below
9. along
10. begin
11. until
12. began
13. without
14. enough
15. above
16. complete
17. become
18. across
19. today
20. himself
21. against
22. upon
23. correct
24. became
25. contain
26. produce *(verb)*
27. inside
28. machine
29. behind
30. explain
31. among
32. include
33. perhaps
34. subject *(verb)*
35. return
36. believe
37. beside
38. describe
39. appear
40. result
41. instead
42. themselves
43. within
44. amount
45. although
46. surprise
47. remain
48. itself
49. design
50. alone
51. express
52. control
53. report
54. suppose
55. received
56. direct
57. increase
58. supply
59. provide
60. belong
61. compare
62. enjoy
63. except
64. expect
65. observe
66. ahead
67. agreed
68. prepared
69. afraid
70. allow
71. create
72. entire
73. arrived
74. effect

Download
an interactive version of the Top 10 Personal Vocabulary List
http://www.ldsassoc.com/products/3604/downloads/

Carefully review the lists of vocabulary words for Pattern II. It's not a realistic goal to memorize the entire dictionary – for any language. However, you can be smart and put your energies to mastering the meaning and pronunciation of words that mean something to you. Which words deserve all your energy? Pull them into special lists to focus on.

Top 10 Words for Pattern II

1.	5.	9.
2.	6.	10.
3.	7.	
4.	8.	

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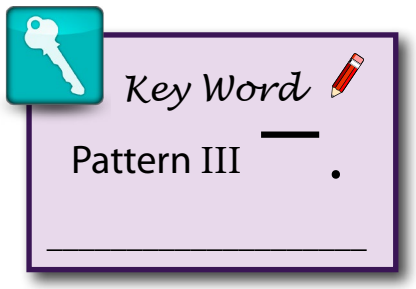
Audio 1, Tr 16



Exercise 4 – Pattern III Word Responses

1.	What is his strongest asset?	Humor.
2.	Do you work out a lot?	Often.
3.	Is that what I think it is?	Lightning.
4.	Should I wear pants or a dress?	Either.
5.	How is it marked?	"Fragile."
6.	What are you writing?	Comments.
7.	This sale is a madhouse!	Chaos!
8.	Are you a director?	Actor.
9.	What department are you the buyer for?	Produce.
10.	What does the symbol on the box mean?	Poison.
11.	Do you think that's the truth?	Rumor.
12.	They're not interested in fairness.	Vengeance.
13.	Are you dozing?	Thinking!
14.	Do you want paper or plastic bags?	Paper.
15.	What is your native language?	Spanish.
16.	He's a smooth negotiator.	Subtle.
17.	Kate, let's get moving.	Coming.
18.	Were you present during the afternoon session?	Absent.
19.	Are you the owner of the company?	Salesman.
20.	Shall we start the meeting?	Ready!
21.	Anything else for your hamburger?	Onions.
22.	How many people will be attending?	Sixty.
23.	Do you want "current" or "back" issues?	Current.
24.	What does the letter discuss?	Progress.
25.	What is the gravy for?	Biscuits.

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Top 2,400 Words

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Download
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Carefully review the lists of vocabulary words for Patterns III and IV. It's not a realistic goal to memorize the entire dictionary – for any language. However, you can be smart and put your energies to mastering the meaning and pronunciation of words that mean something to you. Which words deserve all your energy? Pull them into special lists to focus on.

Commonly Used Pattern III Words

1. other
2. many
3. into
4. number
5. people
6. water
7. over
8. only
9. little
10. very
11. after
12. any
13. also
14. another
15. different
16. picture
17. letter
18. mother
19. answer
20. study
21. country
22. father
23. never
24. city
25. under
26. story
27. always
28. paper
29. children
30. river
31. carry
32. second
33. later
34. really
35. mountain
36. being
37. body
38. music
39. color
40. questions
41. problem
42. didn't
43. order
44. during
45. better
46. products
47. happened
48. measure
49. early
50. listen
51. covered
52. several
53. morning
54. hundred
55. pattern
56. table
57. slowly
58. money
59. notice
60. unit
61. figure
62. certain
63. travel
64. finally
65. quickly
66. person
67. minutes
68. inches
69. surface
70. building
71. ocean
72. nothing
73. carefully
74. island
75. system
76. common
77. thousands
78. object *(noun)*
79. power
80. shouldn't
81. able
82. special
83. heavy
84. circle
85. matter
86. center
87. farmers
88. ready
89. general
90. subject *(noun)*
91. region
92. members
93. simple
94. difference
95. distance
96. summer
97. forest
98. winter
99. written

Top 10 Words for Patterns III and IV

1.	5.	9.
2.	6.	10.
3.	7.	
4.	8.	

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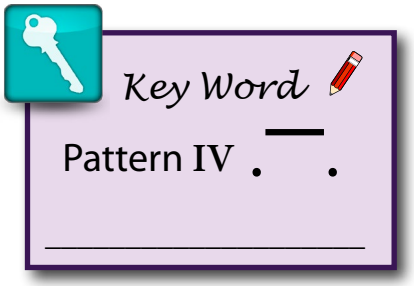
Audio 1, Tr 17



Exercise 5 – Pattern IV Word Responses

1.	Now I'm really tired.	Exhausted!
2.	When is her birthday?	September.
3.	What are you monitoring?	Behaviors.
4.	We got the account.	Fantastic!
5.	What's happening next month?	Vacation!
6.	Don't you think that's strange?	Peculiar.
7.	Do you want onions or tomatoes on it?	Tomatoes.
8.	What is your title?	Director.
9.	Is this the end?	Beginning.
10.	Are you sure that's how the conversation went?	Verbatim.
11.	What do we need before we can start?	Approval.
12.	That book is very funny.	Amusing.
13.	Is that a cheap item?	Expensive.
14.	Then, what will they do?	Transfusions.
15.	How large is his investment?	Substantial.
16.	He's very handsome, don't you think?	Distinguished.
17.	What a huge ship!	Tremendous.
18.	What other information do they require?	Specifics.
19.	What is the construction permit for?	Improvements.
20.	Is this a "real" person in the story?	Fictitious.
21.	So, you think I should ask for a raise anyway?	Exactly.
22.	Is this surgery necessary?	Elective.
23.	Is that a healthy meal?	Nutritious.
24.	Are they working on multiplication?	Subtraction.

Top 2,400 Words

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Commonly Used Pattern IV Words

1.	example	10.	divided	19.	consider
2.	together	11.	developed	20.	suggested
3.	important	12.	discovered	21.	position
4.	idea	13.	already	22.	repeated
5.	however	14.	exactly	23.	solution
6.	remember	15.	continued	24.	determine
7.	decided	16.	electric	25.	conditions
8.	equation	17.	addition	26.	division
9.	direction	18.	exciting		

Practice Hint

Stress Signals

Remember, the stressed syllable should be louder, longer, and a higher pitch than the rest of the word. Are you matching the model?

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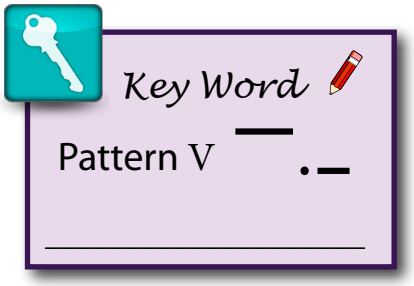
Audio 1, Tr 18

Exercise 6 – Pattern V Word Responses



1.	Our political views are always subversive.	Immigrate.
2.	Is this a school day?	Holiday.
3.	Diet alone isn't helping me lose weight.	Exercise.
4.	We just don't get along any more.	Separate.
5.	What's in today's mail?	Magazines.*
6.	I can't read that sign.	"Occupied."
7.	She wants me to slow down.	Hesitate.
8.	There isn't enough material here.	Supplement.
9.	Who will you vote for this election?	Democrats.
10.	She was appalled by it.	Horrified.
11.	What's on the agenda after lunch?	Interviews.
12.	What's the solution, doctor?	Operate.
13.	There is only one way to make that deadline.	Overtime.
14.	Shall we expect a letter?	Telegram.
15.	There are *two* options for the weekly schedule.	Alternate.
16.	What does the section leader want you to do?	Supervise.
17.	Are you waiting for a haircut?	Manicure.
18.	And where will my office be?	Parallel.
19.	We both smelled it.	Alcohol.
20.	I can't remember the lock combination.	Concentrate.
21.	She looks scared to death!	Terrified.
22.	How do you pitch?	Underhand.
23.	I shouldn't try to do everything myself.	Delegate!
24.	What do we do if it doesn't rain tonight?	Irrigate.
25.	Why, he's only a novice here, right?	Neophyte.

* *Regional Word Pattern Variations* - "Magazines" may be pronounced as either Pattern V [‾ . _] or Pattern VII [_ . ⁀]. Defer to the customary intonation in your locale.

Top 2,400 Words

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Commonly Used Pattern V Words

1.	exercise	10.	complicate	19.	operate
2.	paragraph	11.	complement	20.	qualify
3.	indicate	12.	educate	21.	recognize
4.	radio	13.	exercise	22.	satisfy
5.	advertise	14.	hesitate	23.	separate
6.	alcohol	15.	imitate	24.	substitute
7.	calculate	16.	immigrate	25.	symbolize
8.	certify	17.	institute	26.	sympathize
9.	classify	18.	interview	27.	universe

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Audio 1, Tr 19

Key Word
Pattern VI — ..

Exercise 7 – Pattern VI Word Responses

		— ..
1.	How did he seem to you?	Hesitant.
2.	What was the verdict?	Innocent.
3.	I'm awfully hungry.	Ravenous!
4.	Mr. Vega is the publisher.	Editor.
5.	What do we need before this order goes in?	Measurements.
6.	Were you in the service?	Infantry.
7.	Something's missing in this recipe.	Flavoring.
8.	Will it be a long court battle?	Possibly.
9.	Who may apply for membership?	Anyone.
10.	Is their attitude on continuing education conservative?	Liberal.[1]
11.	So, she speaks Russian.	Fluently.
12.	When were they contacted?	Recently.
13.	I thought he said he was from Brazil.	Portugal.
14.	Let's continue this discussion at lunch.	Certainly.
15.	The remodeling will be completed next week.	Wonderful.
16.	Are you an interpreter?	Translator.[2]
17.	Do these parking spots say "Reserved"?	"Visitors."
18.	Which direction is it crooked?	Vertical.
19.	This is the final proposal?	Tentative.
20.	What union do you belong to?	Carpenters.
21.	We need to be more cost conscious.	Practical.
22.	Who gets those seats?	Spectators.[2]

[1] *Regional Word Pattern Variations* – "Liberal" may be pronounced as either a two-syllable (Pattern III [—.] or a three-syllable (Pattern VI [—..] word. Defer to the customary intonation in your locale.

[2] *Regional Word Pattern Variations* – These words may be said with secondary stress on the second syllable. Defer to your local pronunciation.

Top 2,400 Words

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Commonly Used Pattern VI Words

1.	animal	11.	beautiful	21.	company
2.	area	12.	instruments	22.	capital
3.	usually	13.	possible	23.	factories
4.	finally	14.	natural	24.	oxygen
5.	scientists	15.	melody	25.	opposite
6.	government	16.	president	26.	actually
7.	suddenly	17.	period	27.	similar
8.	general	18.	elements	28.	difficult
9.	energy	19.	property	29.	substances
10.	probably	20.	industry		

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Carefully review the lists of vocabulary words for Pattern V and Pattern VI. It's not a realistic goal to memorize the entire dictionary – for any language. However, you can be smart and put your energies to mastering the meaning and pronunciation of words that mean something to you. Which words deserve all your energy? Pull them into special lists to focus on.

Top 10 Words for Pattern V and Pattern VI

1.	5.	9.
2.	6.	10.
3.	7.	
4.	8.	

Audio 1, Tr 20

As you can see, Patterns V and VI differ only by the stress *in the last syllable*. This is difficult for many English learners to signal. In Exercise 8, Pattern V and Pattern VI words with similar-sounding endings are paired. Try to show a distinct difference in the ending syllable stress.

Exercise 8 – Comparison Drill for Patterns V and VI

Pattern V ‾ • ‾	Pattern VI ‾ • •
1. agency	*s*eventy
2. *a*nimate	animal
3. gasoline	studying
4. *supp*lement	excellent
5. *im*plement	*con*tinent
6. *in*stitute	*con*duit
7. *a*methyst	*b*enefit
8. *ex*ecute	*a*ccurate
9. *vio*late	*li*beral
10. exercise	*em*phasis
11. magazine	comforting
12. *corr*idor	*v*isitors
13. *a*mateur	furniture
14. alcohol	hospital

Key Word

Pattern V ‾ • ‾

_____

Key Word

Pattern VI ‾ • •

_____

Practice Hint

Imitating in Practice

How closely are you imitating the intonation patterns? Can you convey your underlying message well with only one word?

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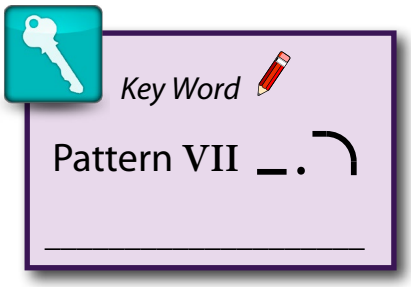
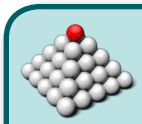
Audio 1, Tr 21

Exercise 9 – Pattern VII Word Responses



		_ . ¬
1.	Who would ever buy that house?	Millionaires.*
2.	These promises are in writing?	Guaranteed.
3.	They just left without saying goodbye?	Disappeared.
4.	The car will be ready in the morning.	Afternoon.
5.	Is the project finished yet?	Incomplete.
6.	How old is your son?	Seventeen.
7.	What do they sell?	Souvenirs.
8.	It's so hard to keep trying.	Persevere!
9.	Are they all computer experts?	Engineers.
10.	The family is shaken by her death.	Overcome.
11.	Current technology makes this seem out-of-date.	Obsolete.
12.	Where can we store this bag?	Underneath.
13.	I don't want any interference, is that clear?	Understood.
14.	It makes me uncomfortable to watch them fight.	Intervene.
15.	You just can't sit by yourself if you want to meet people.	Interact.
16.	Am I speaking to the owner?	Licensee.
17.	How will we get to the airport?	Limousine.
18.	There's one thing I have at this company.	Self-respect.
19.	What would you like to drink?	Lemonade.
20.	We need more than hospital personnel to do all this.	Volunteers.
21.	He certainly sounds determined.	Resolute.
22.	Someone needs to speak in their behalf.	Intercede.
23.	Where did you work with that company?	Overseas.
24.	Who was the interview with?	Personnel.
25.	How many guests are expected?	Twenty-one.

**Regional Word Pattern Variations* - "Millionaires" may be pronounced as Pattern V [‾ . _] or Pattern VII [_ . ¬].
Defer to the customary intonation in your locale.



Top 2,400 Words

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Commonly Used Pattern VII Words

1. represent
2. understand

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Audio 1, Tr 22

Exercise 10 – Pattern VIII Word Responses

▬ . • •

1.	This requires full attention.	Concentration.
2.	Who are the primary buyers?	Adolescents.
3.	How should this hang?	Horizontal.
4.	Which industry do you represent?	Aviation.
5.	What sequence should these be in?	Alphabetic.
6.	Which operator did you talk to?	"Information."
7.	You mean the figures are not significant?	Unimportant.
8.	The fifty dollars is for what?	Registration.
9.	It's a long time before the effects of war fade away.	Generations.
10.	Can we see her during visiting hours?	Absolutely.
11.	What business deduction is this for?	Entertainment.
12.	Is this an open bid?	Confidential.
13.	The book needs more "punch."	Illustrations.
14.	What kind of movie making do you prefer?	Animation.
15.	This is a massive project.	Monumental!
16.	How did they act?	Noncommittal.
17.	What division is this?	Aeronautics.
18.	Describe his attitude toward supervision.	Deferential.
19.	What are the lottery monies targeted for?	Education.
20.	We need help with these kids!	Reinforcements.
21.	Is this a private agency?	Governmental.
22.	How does your sales rep feel about the prospect?	Optimistic.
23.	What is this titled?	"Introduction."
24.	Did you call the contractor?	Electrician.
25.	Some of the drawings are not here yet.	Elevations.

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Commonly Used Pattern VIII Words

1. accusation
2. admiration
3. application
4. artificial
5. calculation
6. cancellation
7. combination
8. competition
9. complication
10. composition
11. conservation
12. conscientious
13. correspondence/ent
14. declaration
15. democratic
16. disappointment
17. education
18. entertainment
19. energetic
20. exhibition
21. exploration
22. hesitation
23. horizontal
24. imitation
25. immigration
26. independence
27. institution
28. interference
29. interruption
30. mathematics
31. observation
32. operation
33. politician
34. population
35. preservation
36. recognition
37. reproduction
38. resignation
39. satisfaction
40. separation
41. substitution

Download
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http://www.ldsassoc.com/products/3604/downloads/

Carefully review the lists of vocabulary words for Patterns VII and VIII. It's not a realistic goal to memorize the entire dictionary – for any language. However, you can be smart and put your energies to mastering the meaning and pronunciation of words that mean something to you. Which words deserve all your energy? Pull them into special lists to focus on.

Top 10 Words for Patterns VII and VIII

1.	5.	9.
2.	6.	10.
3.	7.	
4.	8.	

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Audio 1, Tr 23-24

Special Intonation Pattern Rules for Words

The following exercises contain some unique pronunciation patterns for single words. First, let's begin with compound words (CW). These are grammatical word types that are made up of two words. The next exercise contains five lists of compound words organized by intonation patterns.

Exercise 11 – CW (Compound Word) Lists

CW I	CW II	CW III	CW IV	CW V
Your Key Word	Your Key Word	Your Key Word	Your Key Word	Your Key Word
airmail airplane airport backbone backpack backrub backstroke ballgame bankbook barefoot barnyard baseball bathrobe bathtub bedroom bedtime billfold birthday birthplace bookmark campfire cardboard carsick courtroom scoreboard setup toothbrush warship White House widespread	anything applesauce babysit basketball butter knife coffee break copyright countryside evergreen everything fingerprints fishing pole grocery store growing pains hearing aid heart disease income tax ladybug paperback pillowcase shaving cream son-in-law stomach ache storybook summertime underwear water ski waterfall waterproof	ballplayer blackberry blueberry cab driver daredevil dishwasher dressmaker gas station grandfather hand lotion handwriting lifesaver nearsighted newspaper nutcracker pineapple sandpaper schoolteacher scorekeeper shoelaces sunflower teenager timetable typewriter wallpaper	anybody costume party crossword puzzle everybody football player motorcycle parking meter station wagon supermarket tape recorder windshield wiper	afternoon overlook overstep underway underpaid understand

Key Words

Identify your best word for each pattern. Write Your Key Words in the space below each pattern symbol.

Practice Hint

Create Your Own List

Remember, you can be creating your own word lists for each of these Compound Word patterns. Print or download the blank Word Pattern Templates ("Personal Vocabulary List by Word Pattern" on page 37) to your favorite device and access them 24/7!

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Audio 1, Tr 25

Often in North American English, two words linked together can be either a compound word or a descriptive phrase. **The only way this difference is signaled is through intonation.**

Exercise 12 – Compound Nouns vs. Adjective + Nouns

CW I Nouns ‾ _	Adjective + Nouns _ ◝
1. blackbird	black bird
2. blackboard	black board
3. bluebird	blue bird
4. bluebook	blue book
5. crossword	cross word
6. darkroom	dark room
7. freeway	free way
8. gentleman	gentle man
9. goldfish	gold fish
10. greenhouse	green house
11. greyhound	grey hound
12. hardball	hard ball
13. hot plate	hot plate
14. lighthouse	light house
15. redcap	red cap
16. shortstop	short stop
17. toystore	toy store
18. White House	white house

Key Word

CW I ‾ _

"CW I" refers to word lists in Exercise 11 on page 29.

Key Word

Adj. + Noun _ ◝

There is no specific pattern for this. Which word from the Adjective + Noun list is *your* reliable model?

Practice Hint

Word Level Changes and Meaning

Make sure your pitch and stress changes are clearly noticeable. Without seeing the printed words, can a listener recognize which way you're expressing the word?

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Audio 1, Tr 26

Exercise 13 – CW (Compound Word) Contrasts in Sentences

1. Only the president lives in the *White* House!
   Maybe, but I can still have a white *house*.
2. That would look good against a black *board*.
   Why would I put this painting on a *black*board!
3. It'll only be a short *stop*.
   Say, isn't he the *short*stop for the Reds?
4. The cat is always getting our *gold*fish.
   It's a good thing they're not gold *fish*.
5. We'll stop at the *toy*store on our way home.
   I need a toy *store* for my model train set-up.
6. I need your help with these *cross*words.
   Only if I don't hear cross *words* if I give the wrong answers!
7. Let's make this into a *dark*room.
   Why not? It's such a dark *room* anyway!
8. Is that a *blue*bird?
   All I know is, it's a blue *bird*.
9. That's a *black*bird.
   I think it's just a black *bird*.
10. This is a hot *plate*!
    Then, please put it on a *hot*plate.
11. Why do we have to play with such a hard *ball*?
    That's why they call it *hard*ball, silly.
12. I've never seen a *grey*hound.
    Well, it doesn't look like this old grey *hound*.
13. All our exams are written in *blue*books.
    Did they look like this blue *book*?
14. I wonder why porters used to be called *red*caps?
    Probably because they wore red *caps*.
15. Turn onto the *free*way at the light.
    I hope this is the free *way*; I'm out of money!
16. It's nice to deal with *gentle*men in business.
    Yes, and Sam Cook is such a gentle *man*.
17. It's the light *house* on the right.
    Why would they build a *light*house here?

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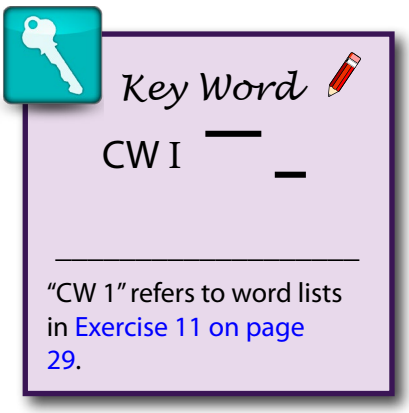
Audio 1, Tr 27

Here is another group of words with dual intonation patterns possible. By changing the intonation only, such words may be changed from nouns to verbs. Can you recognize the different meanings signaled by the intonation?

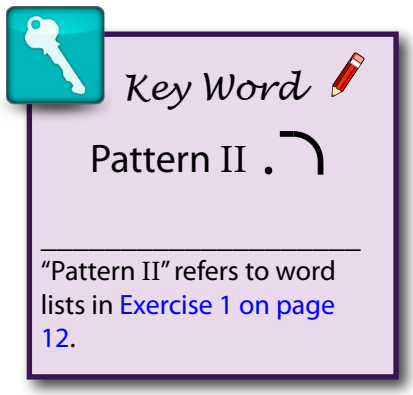
Exercise 14 – Noun vs. Verb Usage of the Same Word



CW I Nouns	Verbs
— _	. —
1. address[1]	address[3]
2. *con*script	con*script*
3. *con*test	con*test*
4. *con*trast	con*trast*[3]
5. *con*verse	con*verse*
6. *con*vert	con*vert*
7. *con*vict[4]	con*vict*
8. *de*fect	de*fect*
9. desert[4]	de*sert*
10. *dis*charge	dis*charge*[3]
11. *dis*count	dis*count*[3]
12. *ex*tract	ex*tract*[3]
13. *in*side[2]	inside
14. insult	insult[3]
15. *look*out	look *out*
16. object[4]	object
17. outside[2]	outside
18. permit[1]	permit
19. present[4]	present
20. produce	produce
21. progress	pro*gress*
22. *pro*ject[4]	pro*ject*
23. *pro*test	pro*test*
24. *re*bel[4]	re*bel*
25. record[4]	record
26. *re*fuse	refuse
27. *set*-up[4]	set *up*
28. subject[4]	sub*ject*
29. *sur*vey	sur*vey*[1]

1. As a noun, the stress is acceptable on either syllable. Go with local pronunciation.
2. These are noun/modifier (rather than noun/verb) changes that fit this pattern.

3. As a verb, the stress is acceptable on either syllable. Go with local pronunciation.
4. These are Pattern III [— .] words.



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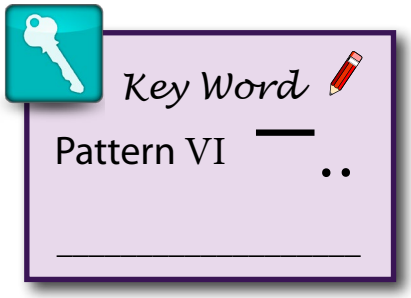
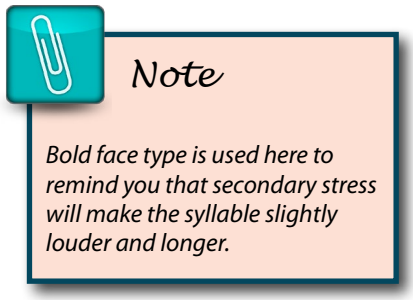
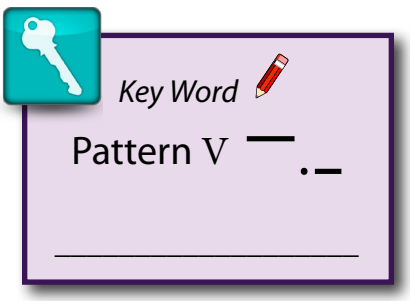
Exercise 14 – Noun vs. Verb Usage in the Same Word *(continued)*

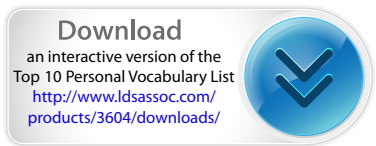
The next segment contains identical words that are either Pattern V or Pattern VI words, depending on their grammatical usage. These three-syllable words must clearly signal the meaning change through a shift in stress and pitch.

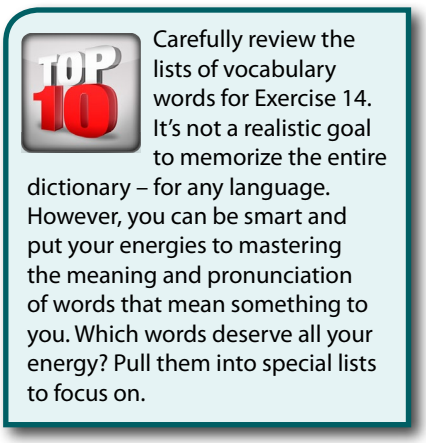




Pattern VI Nouns	Pattern V Verbs
‾ . .	‾ . ‾
30. *ad*vocate	*ad*vo**cate**
31. *an*imate (adj.)	*an*i**mate** (adj.)
32. *com*pliment	compliment
33. *con*summate (adj.)	*con*su**mmate** (adj.)
34. *du*plicate	*du*pli**cate**
35. *es*timate	*es*ti**mate**
36. *gra*duate	*gra*du**ate**
37. *im*plement	*im*ple**ment**
38. *in*timate	*in*ti**mate**
39. moderate	moderate
40. *supp*lement	*supp*le**ment**
41. *syn*dicate	*syn*di**cate**






TOP 10
Carefully review the lists of vocabulary words for Exercise 14. It's not a realistic goal to memorize the entire dictionary – for any language. However, you can be smart and put your energies to mastering the meaning and pronunciation of words that mean something to you. Which words deserve all your energy? Pull them into special lists to focus on.

Top 10 Words for Exercise 14

1.	5.	9.
2.	6.	10.
3.	7.	
4.	8.	

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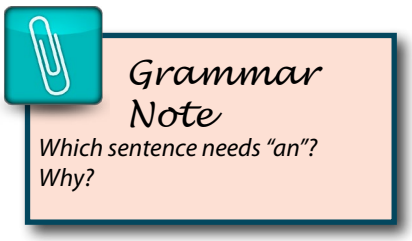
Audio 1, Tr 28

Now let's practice the words in Exercise 14 in more meaningful sentences. This repetitive sentence pattern drill will give you an opportunity to increase your speech rate a bit. Be sure to keep the words linked together with no breaks.

Exercise 15 – Noun vs. Verb Fill-In

1. Is there any
   *con*test?
   *pro*test?
   progress?
   *look*out?
   discount?
   *dis*charge?

2. Where is this
   *pro*ject?
   *sur*vey?
   set-up?
   record?
   *re*bel?
   present?
   permit?
   *ex*tract?
   desert?
   *de*fect?
   *con*vict?
   *a*ddress?



3. That's quite a(n)
   *com*pliment.
   *es*timate.
   *con*trast.
   *syn*dicate.

4. We're looking for a(n)
   *con*vert.
   *mo*derator.
   *dup*licate.
   *supp*lement.
   *gra*duate.
   *ad*vocate.

5. We studied the
   inside.
   outside.
   *con*verse.
   *con*tent.
   *im*plement.

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Exercise 15 – Noun vs. Verb Fill-In *(continued)*

6. We're waiting for you to *mode***rate** this project.
   *dup***licate**
   *es***ti*mate**
   *im*ple**ment**

7. Will they *a*ni**mate** the show?
   *syn*di**cate**
   record
   permit
   insult

8. If I pro*test*, what will happen?
   re*bel*,
   refuse,
   con*test*,
   de*sert*,
   de*fect*,

9. Address the two, please.
   Con*trast*
   Con*vert*
   Con*vict*
   Dis*charge*
   Ex*tract*
   Set *up*

10. When we pre*sent*, feel confident!
    produce,
    object,

Note

*Remember that these words used as verbs are Pattern VI [¯‥] words. **Bold-faced** syllables indicate the secondary stress points.*

End Audio File 1

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Personal Vocabulary List by Word Pattern

Program Title _____

Name _____

Pattern I	Pattern II	Pattern III	Pattern IV
Your Key Words	Your Key Words	Your Key Words	Your Key Words
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.
5.	5.	5.	5.
6.	6.	6.	6.
7.	7.	7.	7.
8.	8.	8.	8.
9.	9.	9.	9.
10.	10.	10.	10.

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Personal Vocabulary List by Word Pattern

Pattern V	Pattern VI	Pattern VII	Pattern VIII
Your Key Words	Your Key Words	Your Key Words	Your Key Words
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.
5.	5.	5.	5.
6.	6.	6.	6.
7.	7.	7.	7.
8.	8.	8.	8.
9.	9.	9.	9.
10.	10.	10.	10.

CW I	CW II	CW III	CW IV	CW V
Your Key Word	Your Key Word	Your Key Word	Your Key Word	Your Key Word
1.	1.	1.	1.	1.
2.	2.	2.	2.	2.
3.	3.	3.	3.	3.
4.	4.	4.	4.	4.
5.	5.	5.	5.	5.

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M.E.E.C.
Intonation Patterns of American English

Chapter 3
Phrasing Longer Messages

In This Chapter

- Rhythm Parallels between Words and Short Phrases
- Word Pattern Practice in Phrases
- Word Pattern Practice in Conversational Exchanges

Chapter 3 Goals

- To take the fluid syllable-to-syllable linking you mastered in Chapter 2 to word-to-word linking in phrases
- To apply "louder, longer, and higher" signaling rule in syllables to the stressed word in the message
- To critically listen for the timing changes between weak and secondary stress in short phrases
- To use the 8 Basic Word Patterns in short, conversational replies
- To gradually increase your speech rate for phrasing for forward flow – and good word-to-word connections
- To comfortably use more of Chapter 3's top 1,200 words in your daily conversation

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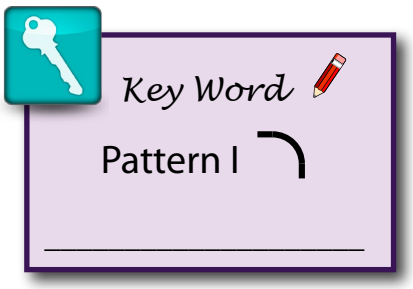
Interactive Aids to Help You Personalize Your Practice



Look for "Key Word" markers. Find your best speaking version of the intonation pattern requested. Then, write the word right there; it's your key to better North American English (NAE) intonation and sharper listening skills. Say your key word, say the new word. Focus on the stressed (most important) syllable. Is that syllable ***louder***, ***longer***, and ***higher*** than the other syllables in the word? It should be! Use this device to help you decide if you're matching your best word pattern version (your Key) with every new challenge.

Top 1,200 Words

The words printed in red in Intonation practice exercises are part of the "Top 1,200 Most Commonly Used Words in North American English." An Intermediate level English speaker should be comfortable using these words in conversation. Intermediate+ speakers should also be comfortable with various forms of these words that create: changes in time for verbs, adjectives/ adverbs formed from nouns/verbs, plurals, contractions, etc.

This symbol suggests some alternate pronunciations that you may hear around North America. They are equally acceptable. Use the one you feel comfortable with.

This icon signals explanations of the graphic symbol system and intonation rules you will use as your learning tools for this program.

How Am I Doing on Chapter 3, "Phrasing Longer Messages"? Keep Re-Evaluating Yourself

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Continually rate yourself for each of these intonation phrasing principles. As you improve, narrow your practice time for them. Focus on your personal vocabulary and the high frequency words for each activity. (Download an interactive version at http://www.LDSassoc.com/products/3604/downloads/.)

Rules for Phrasing	Top Priority	Needs a Little More	Think I've Got It!	Notes
Words and Short Phrases	☐	☐	☐	
Word Pattern Practice in Phrases	☐	☐	☐	
Word Pattern Practice in Conversational Exchanges	☐	☐	☐	

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Audio File 2

Chapter 3

Phrasing Longer Messages

Audio 2, Tr 1

Rarely do we need to rely on one word to convey our whole thought. More likely, we use short phrases to contribute to a conversation. These phrases are technically incomplete sentences. However, through the right intonation they carry meaning effectively and quickly. Time is an important commodity in the American mind. Often, the person who can state his thoughts quickly and briefly is the most admired.

Grammar Note

The word "phrase" is used here to signify a group of words expressing a thought, not a group of words without a subject and a verb (which is technically the grammatical meaning of the word "phrase").

Top 1,200 Words

The words printed in red in Intonation practice exercises are part of the "Top 1,200 Most Commonly Used Words in North American English." An Intermediate level English speaker should be comfortable using these words in conversation. Intermediate+ speakers should also be comfortable with various forms of these words that create: changes in time for verbs, adjectives/adverbs formed from nouns/verbs, plurals, contractions, etc.

Exercise 16 – Secondary Stress vs. Weak Stress in Phrases

It's not always easy to discriminate the timing changes between weak stress and secondary stress. The following phrases are similar sounding. In each pair, the phrase on the left begins with weak stress (a "." word). The phrase on the right begins with secondary stress (a "–" word).

1. in time	→	make time	I
2. to you	→	through you	
3. a bell	→	big bell	
4. in a minute	→	instant biscuits	III
5. at the table	→	call her Mabel	
6. the editor	→	lead editor	VI
7. for everything	→	steal everything	
8. for mistakes	→	four mistakes	II
9. to agree	→	who'll agree	
10. if incomplete	→	that's incomplete	VII
11. the referee	→	this referee	
12. in the congregation	→	find a congregation	VIII
13. on the horizontal	→	fix the horizontal	

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Practice Hint

Pronunciation in Weak Words

Remember, the weak words in each phrase should be said more quickly and with less precise pronunciation. Can you hear the difference in the rhythms of each set?

Key Code

Audio 2, Tr 2

Exercise 17 – Pattern II: Words vs. Short Phrases

In this exercise, the two examples in each set have the same intonation, yet one is a word and the other a phrase. Try to maintain the same rhythm for both. These sets use a Pattern II intonation: weak-glide.

1.	alone →	by home
2.	defend →	in bed
3.	refine →	at nine
4.	deceive →	to be
5.	unknown →	by phone
6.	align →	in time
7.	offend →	on end
8.	reply →	to fly
9.	concur →	for her
10.	morale →	my pals
11.	curtail →	the sails
12.	itself →	in health
13.	afloat →	for throats
14.	repair →	be fair
15.	abuse →	no use

Key Word

Pattern II

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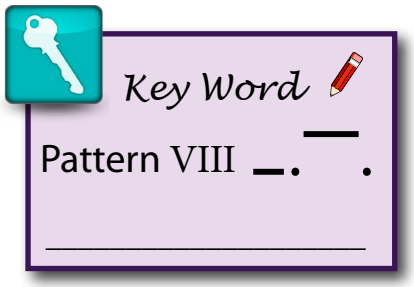
Audio 2, Tr 3

Exercise 18 – Pattern VII: Words vs. Short Phrases

1.	comprehend →	read the end
2.	redefine →	just in time
3.	engineer →	end in fear
4.	underneath →	fix his teeth
5.	overcome →	more than one
6.	absolute →	all for you
7.	guarantee →	get to tease
8.	ascertain →	all in vain
9.	understand →	take the stand
10.	afternoon →	scan the room
11.	introduce →	put to use
12.	personnel →	she is well
13.	apprehend →	build the fence
14.	predisposed →	blow your nose
15.	coincide →	do you mind

Audio 2, Tr 4

Exercise 19 – Pattern VIII: Words vs. Short Phrases



1.	when I'm working →	aromatic
2.	be afflicted →	scientific
3.	be a rebel →	reassemble
4.	be so pensive →	inoffensive
5.	face the nation →	federation
6.	get my pension →	genuflection
7.	dial his number →	unencumbered
8.	ought to panic →	automatic
9.	my employer →	unemployment
10.	on consignment →	advertisement
11.	maybe never →	manufacture
12.	call her shortly →	absolutely
13.	print it quickly →	unemployment
14.	see it clearly →	engineering

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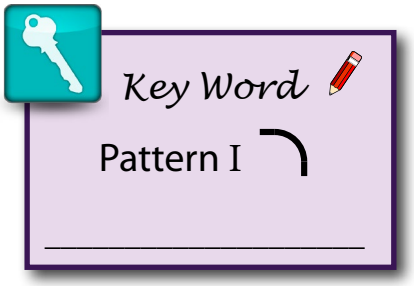
The following exercises create phrases with different word-level intonation patterns. Work to make each phrase smooth, with good connections between the words.

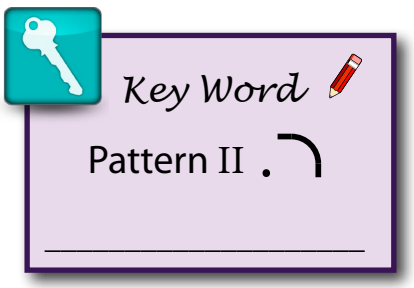
Audio 2, Tr 5



Exercise 20 – Pattern I: Phrases

_ . ◝	_ . ◝
1. find a way	11. the new house
2. in the rain	12. for each one
3. with a shout	13. my left hand
4. by the door	14. I sure would
5. think they should	15. the damp floors
6. if they come	16. a washed car
7. on and off	17. to say no
8. just by chance	18. a new boat
9. in the news	19. a fine man
10. for the rest	20. some old books

Audio 2, Tr 6



Exercise 21 – Pattern II: Phrases

_ . . ◝	_ . . ◝
1. just to receive	11. when I retire
2. fail to complain	12. up and about
3. hear the reports	13. see us dismissed
4. file a complaint	14. on the return
5. want it besides	15. still no desire
6. saw the assault	16. on my receipt
7. go and appear	17. let him deny
8. verdict upheld	18. let them withdraw
9. it was without	19. made a mistake
10. call the police	20. just go around

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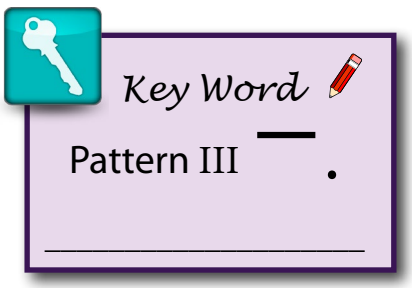
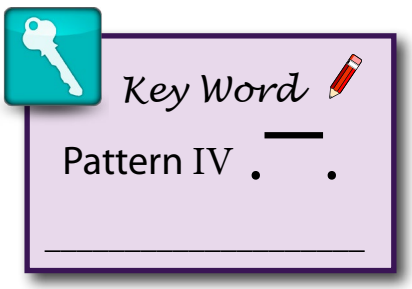
Audio 2, Tr 7



Exercise 22 – Pattern III: Phrases

— • •	— • •
1. bread and butter	11. must have started
2. to the caller	12. full of wonder
3. start me thinking	13. fold the laundry
4. have the power	14. in a minute
5. punch the boxer	15. see you later
6. watch the salesman	16. for the others
7. off and running	17. on the table
8. file the papers	18. by the water
9. go in after	19. for the money
10. son and daughter	20. see a lawyer

Audio 2, Tr 8



Exercise 23 – Pattern IV: Phrases

— • • •	— • • •
1. eat some papaya	11. act so decisive
2. to the republic	12. get us established
3. take my suggestion	13. find it ingenious
4. at the rehearsal	14. hear the congestion
5. to be so unhappy	15. let the official
6. will he inherit	16. fight the infection
7. make the progression	17. act so ferocious
8. on the offensive	18. check your withholding
9. on the foundation	19. be that unwieldy
10. very becoming	20. all my belongings

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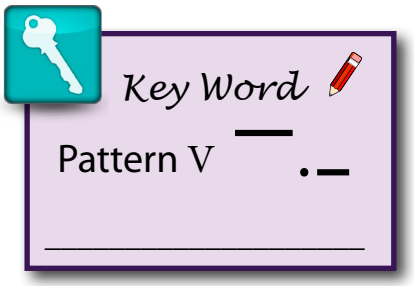
Audio 2, Tr 9

Exercise 24 – Pattern V: Phrases

¯ ¯ . _	¯ ¯ . _
1. get a manicure	11. the next holiday
2. be a millionaire*	12. the last episode
3. send a telegram	13. the nine Democrats
4. run them parallel	14. to seem dignified
5. need to operate	15. be called angelfish
6. plan to alternate	16. to be supervised
7. through the corridors	17. without ambiance
8. too much alcohol	18. need to regulate
9. pay me overtime	19. the new diagram
10. in my repertoire	20. let them alternate

*This word can be said as either Pattern V [¯ . _] or Pattern VII [_ . ⁀], depending on regional pronunciation.



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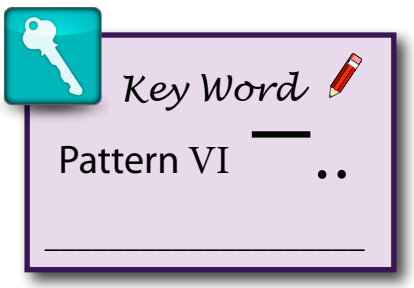

Exercise 25 – Pattern VI: Phrases

¯ ¯ . . .	¯ ¯ . . .
1. hold it vertical	11. to be hesitant
2. down in Portugal	12. a large turnover
3. look at everything	13. a bad attitude
4. just as wonderful	14. it came recently
5. back to the liberals*	15. the first visitors
6. by the government	16. a fine editor
7. in the infantry	17. a great carpenter
8. take some measurements	18. some more spectators
9. if it's possible	19. my own fantasy
10. make it tentative	20. the old occupants

*This word can be said as either Pattern III [¯ .] or Pattern VI [¯ . .], depending on regional pronunciation.

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Practice Hint

Linking Words in Phrases

Remember, you are working toward good linking of the words in every phrase. Try to increase your speech rate a bit after you've perfected the rhythm at a slower rate of speaking.

Exercise 26 – Pattern VII: Phrases

Audio 2, Tr 10

Key Word

Pattern VII ‿ . ⌝

. ‿ ‿ . ⌝	‿ . ‿ . ⌝
1. and look underneath	11. hunt for souvenirs
2. about seventeen	12. feel so insecure
3. to lose self-respect	13. be too overcome
4. become obsolete	14. drive a limousine
5. a good afternoon	15. need to persevere
6. a new licensee	16. get it guaranteed
7. to be reimbursed	17. watch it disappear
8. some good engineers	18. let him intercept
9. if we disagree	19. that was overseas
10. it looks incomplete	20. so you volunteered

Exercise 27 – Pattern VIII: Phrases

Audio 2, Tr 11

Key Word

Pattern VIII ‿ . ‾ .

‿ . . ‾ .	‿ . ‿ . ‾ .
1. complete concentration	11. be so noncommittal
2. some new information	12. look for entertainment
3. yet act deferential	13. make the introductions
4. with deep satisfaction	14. set it horizontal
5. the next generation	15. do the illustrations
6. provide reinforcements	16. start a confrontation
7. without hesitation	17. keep it confidential
8. his fine animation	18. get an education
9. the whole congregation	19. mail your registration
10. the wrong combination	20. just be optimistic

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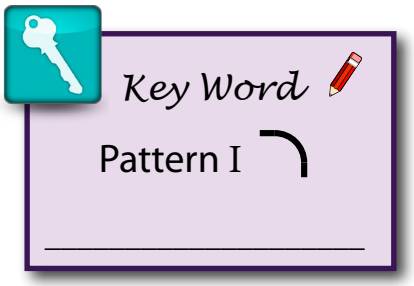
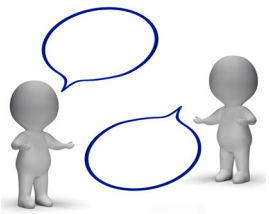
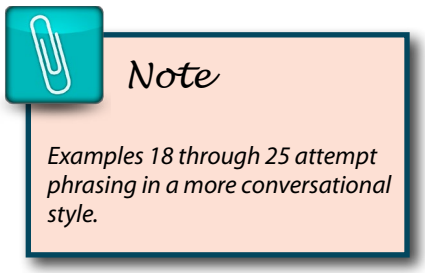
Audio 2, Tr 12







Exercise 28 – Pattern I: Conversational

1. What's the research for?	For my book.
2. Is it two o'clock yet?	Five to three!
3. Where did Lou go?	To the store.
4. Did you find the cat?	On the bed.
5. Why do you need $2?	For my lunch.
6. Where is Suite 207?	Up the stairs.
7. Is Kate here yet?	In the house.
8. What do you think of this cheese?	Not so sharp.
9. Are these tickets for business?	Yes, they are.
10. Shall I fill your cup?	To the rim.
11. You could tell he was angry.	By his eyes.
12. Let's clear the debris.	With the hose.
13. Where shall we hang the painting?	In the den.
14. He'll be here soon.	With his dad.
15. Where shall we go?	For a drive.
16. May I pass you the salad?	Just some cheese.
17. I knew I forgot something!	Just a knife.
18. Where did that come from?	From the trash.
19. Boy, that tastes awful.	Too much salt!
20. He was very abrupt, wasn't he?	And so rude!
21. Where did you hear that?	On the news.
22. I never expected that.	Nor did I.
23. Are you returning on Monday?	In two weeks.
24. What's in the box?	Some more books.
25. It's so dark down there.	And so deep.

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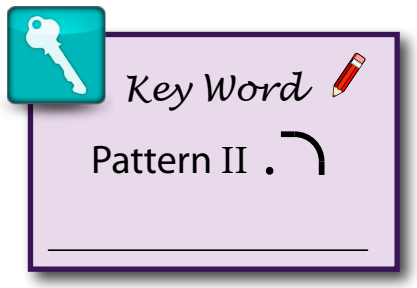
Audio 2, Tr 13



Exercise 29 – Pattern II: Conversational

	⁀
1. Do you have the original price?	On my receipt.
2. They don't like the new membership rules.	Let them withdraw.
3. You're going to the lakes?	When I retire.
4. The floor looks wet.	Just go around.
5. He looks suspicious.	Call the police.
6. There's no hot water.	Go and complain.
7. When do we stop in New York?	On the return.
8. How is he these days?	Up and about.
9. The voters would be appalled ...	If he withdrew.
10. He looked through his window and ...	Saw the assault.
11. Shall I get you one with a cover?	Get it without.
12. First, you saw them vanish ...	Then they appeared!
13. We should get a guest count soon!	Wait for replies.
14. Listen to that response.	So much applause.
15. I'd like to avoid any more discussion.	When we adjourn.
16. It's depressing to see all the cutbacks, isn't it?	Bad for morale.
	⁀
17. He wasn't very open with us.	And so abrupt.
18. It's so hard to do that.	And be refused.
19. They're afraid to complain aloud.	And be dismissed.
20. I'd hate to see it get so complicated.	And go awry.
21. What would she say in this case?	To look around.
22. What did you go with?	The wrong advice.
23. Did you try to talk to your manager?	To no avail.
24. So, you're thinking of accepting his offer?	If you concur.

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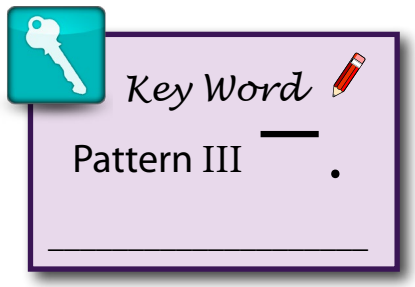
Audio 2, Tr 14



Exercise 30 – Pattern III: Conversational

	— —• •.
1. Where did you read that?	In the papers.
2. What will you do now?	Go on working.
3. Should I organize the shelves or what?	Move the boxes.
4. How many are attending?	More than fifty.
5. Does that include meals?	Just a breakfast.
6. Who will the services be provided by?	By the dentist.
7. Where do I write my choice?	On the ballot.
8. They'll only disturb everyone.	Just cause trouble.
9. Is there a dress code for dinner here?	Ties and jackets.
10. It sounds like we should move quickly.	Now you're thinking.
11. Mr. Brown is certainly hard to reach.	When he's working.
12. Do you enjoy wine?	With my dinner.
13. Look at that play!	What a runner!
14. You'll be at a conference next Monday.	In the city.
15. I have such a headache.	Take an aspirin.
16. Where are the ski clothes?	In the baggage.
	— —• •.
17. What took so long?	The darn meeting.
18. Who was on the phone?	A wrong number.
19. What did we gain?	A new contract.
20. It's $35 a night per person.	A great bargain.
21. What step is the promotion to?	The next level.
22. The outfit needs some dressing up.	Some new buttons.
23. The insurance man comes tomorrow.	To check damage.
24. It is refreshing to be treated kindly.	To be welcome.

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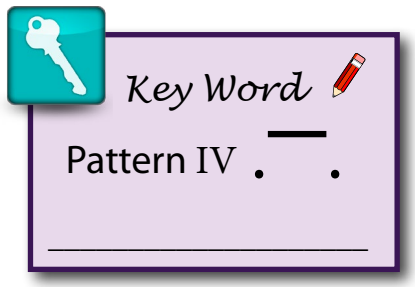
Audio 2, Tr 15



Exercise 31 – Pattern IV: Conversational

1. This candidate fits the bill pretty well.	But not exactly.
2. You want your food to be appetizing.	To be nutritious.
3. If they agree, may I sign the agreement?	With my approval.
4. These chairs would look wonderful.	But so expensive.
5. Why would you tell that joke?	To seem amusing.
6. The job is more stimulating.	And more rewarding.
7. Things have a way of working out, recently.	To our advantage.
8. Do they tell you how to handle this?	In my examples.
9. How soon will the materials be ready?	By late October.
10. We'll try your suggestion.	The new procedure.
11. It's such a horrible story.	And yet compelling.
12. You need something besides vitamins.	A new prescription.
13. The office needs to focus on more realistic issues.	And more important.
14. We have to keep our prices comparable.	To stay consistent.
15. They'll go with the newer model.	Then it's decided.
16. Now the accounting is more efficient.	With this computer.
17. We're not really qualified to do the work.	Make a referral.
18. You heard what the company did?	Closed the factory.
19. Will you go alone?	With a companion.
20. List what you lost in the fire.	All my possessions.
21. I'd like you to schedule an appointment soon.	Maybe tomorrow.
22. Her birthday present needs to go out next Monday.	If I remember.
23. We will prepare a clear business plan.	With his direction.
24. We've got to get their attention first!	Why so aggressive?
25. Our neighbors wash their garage floor every morning!	That's so peculiar!

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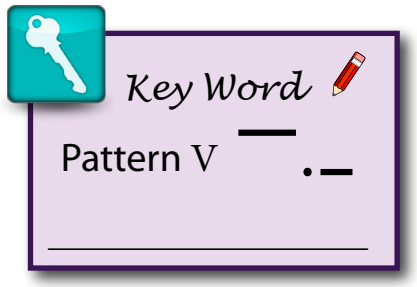
Audio 2, Tr 16



Exercise 32 – Pattern V: Conversational

	▬ • ▬ • ▬
1. What did you do with your hair?	A new permanent.
2. He's such a pleasant fellow.	A fine gentleman.
3. We could get so much accomplished ...	If he'd delegate.
4. Who will be the guest of honor?	Our new diplomat.
5. Everyone seems defensive, don't they?	A tense atmosphere.
6. May I help you find something?	A new tablecloth.
	▬ ▬ ▬ • • ▬
7. We may not have enough lecture material on hand.	Then we'll supplement.
8. You're a fine writer.	Just an amateur.
9. I smell smoke.	In the corridor.
10. It's not going exactly as we planned.	Now I realize.
11. Tell me you didn't disagree again!	One more argument!
12. You will have quite a clientele.	When I'm certified.
13. This is no way to react.	Then let's celebrate.
14. I was so sorry to hear of his accident.	So was everyone.
15. The court reporter will record everything said.	As we testify.
16. What else do you need, officer?	"Place of residence."
17. We don't have enough of either paper.	Then we'll alternate.
18. This may be difficult to replace, don't you think?	Hard to duplicate.
19. Where shall I put the car?	Park it parallel.
20. It will be too hot tonight.	Set the thermostat.
21. Is the owner on the floor?	On the telephone.
22. They may not close the sale.	If we hesitate.
23. They came through this window.	Check for fingerprints.
24. What is harvested in June?	Just the apricots.
25. The finances will be a problem.	If we separate.

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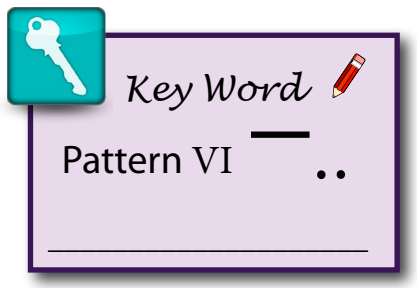
Audio 2, Tr 17



Exercise 33 – Pattern VI: Conversational

		▬ ▬ • • •
1.	I couldn't stand that speaker.	It was obvious.
2.	I'll have to remove this pipe as well.	Do it carefully.
3.	After all, they're only thirteen.	Still so innocent.
4.	Did you serve in the Navy?	In the Infantry.
5.	It's hard to believe she's fifty-three.	Still so beautiful.
6.	Your voice needs to sound more assertive.	Not so tentative.
7.	I'd like to reserve two rooms for Saturday.	If it's possible.
8.	Where can I find ordering information?	In the circular.
9.	We have no doubts you can handle the contract.	What a compliment!
10.	That dress is so attractive.	Very feminine.
11.	Must this be approved?	By the faculty.
12.	Uh, oh! Our front door is wide open!	Looks like robbery!
13.	What section did this article appear in?	Sunday's supplement.
14.	Why did we have two of these?	One's a duplicate.
15.	This test qualified me for a good position.	In the government.
16.	This fellow really understands Einstein.	What a genius![1]
17.	Nurse, he's having trouble breathing!	Call for oxygen!
18.	I need help to put this abstract into Italian.	From a translator.[2]
19.	This article doesn't identify our stance on the issue.	Or the editor's.
		▬ ▬ • • •
20.	They don't have enough for a conviction.	No hard evidence.
21.	The drapery people come tomorrow.	to take measurements.
22.	What is your top priority for the next six months?	The new formula.
23.	Anything for breakfast?	Some hot cereal.

[1] This word is frequently said as a two-syllable Pattern III [▬ •] word as well.

[2] This word may be pronounced with secondary stress on the second syllable. Defer to the customary pronunciation in your area.

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Audio 2, Tr 18

Exercise 34 – Pattern VII: Conversational

	._ _. ⌝
1. This car is so dependable.	And well engineered!
2. I guess I should go to the doctor ...	(And) get it diagnosed.
	_.._. ⌝
3. I don't know whether to ignore it.	Or to intervene.
4. When will they be coming?	In the afternoon.
5. The condition of those laboratory animals is appalling.	Very inhumane.
6. You'd have to be crazy to buy that house!	Or a millionaire.*
7. Where did you get that information?	Over in Personnel.
8. Should I buy any other fruit?	Maybe tangerines.
9. How many will be at the party?	More than seventeen.
10. It's so hard to stay motivated.	Yet you persevere.
11. When was that photograph taken?	That was overseas.
12. May I get you something more to drink?	Just some lemonade.
13. Where did you get your T-shirt?	At the jamboree.
14. They said they'll repair it free for the first year.	Get that guaranteed!
15. He was just here a minute ago!	Now he's disappeared!
16. I don't see anything back there.	Look up underneath.
17. Did you do much shopping on your trip?	Just for souvenirs.
18. He's adamant about this deadline.	Make him understand.
19. They need so much help.	So you volunteered.
20. Public opinion is important to me.	As is self-respect.
21. They haven't paid me to date on the project.	Leave it incomplete!
22. What's so fascinating about these gorillas?	Watch them interact.
23. My, is that a tall woman!	Very statuesque!
24. It won't resell for very much.	Since it's obsolete.

* "Millionaire" may be pronounced as either Pattern V [¯._] or Pattern VI [¯..]. Defer to the customary pronunciation in your area.

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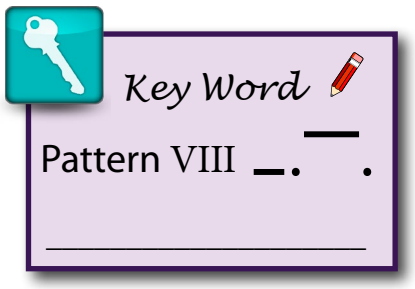
Audio 2, Tr 19



Exercise 35 – Pattern VIII: Conversational

1. I need to identify my talents ...	Choose an occupation.
2. What would you tell your children?	Get an education.
3. What's left to do until then?	Mail your registration.
4. Then what should we do?	Make the introductions.
5. I can't believe that's true!	Keep it confidential.
6. I'm not sure it's worth the trouble.	Just be optimistic.
7. This diagram won't fit.	Set it horizontal.
8. What are you supposed to do?	Look for entertainment.
9. What do you think they'll do?	Start a confrontation.
10. Who should stand up at this point?	The whole congregation.
11. You need to be more assertive.	Yet still deferential.
12. Would you recommend their services?	Without hesitation.
13. That will take some effort!	Complete concentration!
14. How do you think she'll react?	With deep satisfaction.
15. When do experts say the problem will be resolved?	The next generation.
16. What am I using, then?	The wrong combination.
17. What will the project yield.	Some new information.
18. Is there anything we can do for them?	Provide reinforcements.
19. How should I behave?	Appear noncommittal.
20. How do you rate him?	A fine electrician!
21. What is the goal of the campaign?	To reach adolescents.
22. The book is lacking something ...	A clear introduction.
23. What does the planning commission need?	The new elevations.
24. She's got to learn to focus on the critical things.	Not the unimportant.

End Audio File 2

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M.E.E.C.
Intonation Patterns of American English

Chapter 4

Sentence Level Intonation

In This Chapter

- Intonation Graphics for Longer Messages
- Basic Stress Rules for Sentences
- Basic Pitch Rules for Sentences
  - Falling Inflection Guidelines
  - Rising Inflection Guidelines
  - Slightly Rising Inflection Guidelines

Chapter 4 Goals

- To clearly explain how stress and pitch have new rules in conversational messages
- To understand why the word pattern graphics are too limiting for messages
- To confidentially decide what types of words should be stressed in nae
- To sharpen listening skills to easily recognize falling versus rising inflection in messages
- To describe the rising and falling inflection options for questions
- To add a conversational rise to your repertoire and know when to use it

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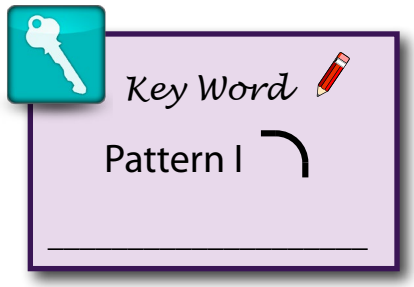

Look for "Key Word" markers. Find your best speaking version of the intonation pattern requested. Then, write the word right there; it's your key to better North American English (NAE) intonation and sharper listening skills. Say your key word, say the new word. Focus on the stressed (most important) syllable. Is that syllable ***louder***, ***longer***, and ***higher*** than the other syllables in the word? It should be! Use this device to help you decide if you're matching your best word pattern version (your Key) with every new challenge.

Top 1,200 Words

The words printed in red in Intonation practice exercises are part of the "Top 1,200 Most Commonly Used Words in North American English." An Intermediate level English speaker should be comfortable using these words in conversation. Intermediate+ speakers should also be comfortable with various forms of these words that create: changes in time for verbs, adjectives/adverbs formed from nouns/verbs, plurals, contractions, etc.

This icon signals explanations of the graphic symbol system and intonation rules you will use as your learning tools for this program.

How Am I Doing on Chapter 4, "Sentence Level Intonation"? Keep Re-Evaluating Yourself

Download
an interactive version of the "How Am I Doing" forms
http://www.ldsassoc.com/products/3604/downloads/

Continually rate yourself for each of these intonation rules for sentences. As you improve, narrow your practice time for them. Focus on your personal vocabulary and the high frequency words in these conversational rules in sentences. (Download an interactive version at http://www.LDSassoc.com/products/3604/downloads/.)

Intonation Rules for Sentences	Top Priority	Needs a Little More	Think I've Got It!	Notes
Knowing the Intonation Graphics for Longer Messages				
Basic Stress Rules for Sentences	☐	☐	☐	
Basic Pitch Rules for Sentences	☐	☐	☐	
Falling Inflection Guidelines	☐	☐	☐	
Rising Inflection Guidelines	☐	☐	☐	
Slightly Rising Inflection Guidelines	☐	☐	☐	

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Audio File 3

Chapter 4
Sentence Level Intonation

Introduction

Audio 3, Tr 1

Let's take a minute to review the basics of intonation covered thus far. Learning the basic patterns is much more manageable if they are organized into two categories, the patterns for *words* and those for *longer messages*. *Pitch, stress, speech rate, loudness*, and *duration* are all variables that combine to form intonation patterns. Pitch and stress are the primary variables. In addition, intonation patterns can be divided into basic rules for *normal usage* and those for *emphasis*. We have already reviewed and practiced the eight basic word level patterns for normal intonation. We expanded those patterns to short, meaningful phrases, which often have the same rhythms as longer, single words.

The next segment will explore the normal rules of intonation for lengthier messages. By "lengthier," we mean complete sentences or long phrases. In either case, we are dealing with the speaker's complete thought.

To aid the learning process, there are several methods of visually graphing intonation. The four-pitch bar used in the preceding chapters can show both the pitch levels of a word or phrase and its primary stress point. This program also makes use of *italics* to indicate the primary stress in a word and **bold print** to indicate secondary stress.

So far in the program, the visual graphics are manageable and helpful in cuing you to better intonation. However, these graphics become more cumbersome for sentences. From now on, the essential factors to maintain are (1) appropriate word linking, (2) the appropriate pitch ending for a message, and (3) the correct stress point.

In longer spoken thoughts, our primary concern is the overall *inflection*. That is, should there be a *rising* or *falling* pitch line? Ultimately, everyone's intonation habits are colored by his or her personality, emotional state, and regional speech customs. It's unrealistic and unnecessary to rigidly adhere to exact, word-by-word movement across the four pitch levels when voicing longer thoughts. What is important is that the key stress point in the sentence stand out at a different and higher pitch level from the rest of the message. Second, it is important that the overall *pitch contour* is appropriate for the message — that you use a rising or falling pitch flow that matches the meaning of the message. Just as we considered words as units, you will now consider each complete thought a unit. This unit must move smoothly from beginning to end with appropriate pitch and stress markers.

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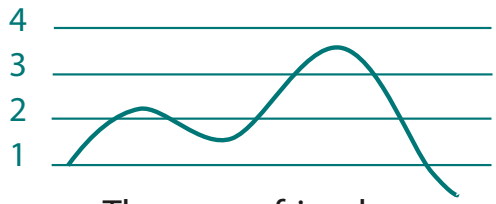
Audio Off

Intonation Graphics for Longer Messages

Here are the basic methods of visualizing the intonation changes in longer messages.

- **Pitch Contour**: This shows the pitch flow from high to low within the four-level framework:



- **Level Number Cues**: You can also indicate the general sentence to follow by listing the numbers from the four-point scale. These indicate the rough pitch levels for each major word in the message. For example:

231	I think so.
31	Yes sir.

- **Other Special Intonation Graphics**: The plus (+) indicates that the pitch rises from that level at the end of the thought. Falling pitch in messages will always be indicated by a descending arrow (↘)unless the last number is already at the lowest pitch (#1).

13↘	Not now.
23+	You do?
132+	I think so.

We also use some icons to signal the above pitch changes.

falling inflection

rising inflection

conversational rise

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Basic Stress Rules for Sentences

The first important guideline for stress in messages is that **each thought contains only one primary stress point**. One apparent and audible difference between North American English and other languages lies in the use of primary stress. Many second language learners confuse native North American English listeners by adding primary stress points. These speakers apply the stress rules of their native language onto English speech, with confusing results. Just as with the word patterns, primary stress coincides with the highest pitch point in the message.

The second basic guideline for normal stress in sentences is that **primary stress tends to fall on the last significant word in the message**. Significant words in North American English are the major grammatical categories of nouns, verbs, adjectives, and adverbs. Think of what kinds of words don't qualify. These would include articles such as "the" and "a" and prepositions like "to" and "from." Also, just as with the word patterns, these insignificant words are said more quickly and with less precise intonation.

Audio 3, Tr 2

In the next exercise, primary stress is on the last significant word of the sentence. The sentences in this exercise are simple thoughts that have nouns, verbs, adjectives, or adverbs as the last word. Remember, make the stressed word louder, longer, and at a higher pitch than the other words in the sentence.

Exercise 36 – Simple Stress Points - 1

1. They were *friends*.
2. He asked for an *advance*.
3. That will cause *problems*.
4. It's on the *agenda*.
5. She's on the *telephone*.
6. You need a *specialist*.
7. We hired another *engineer*.
8. I filled out the *application*.

Practice Hint

Falling Pitch in Sentences

Just as in the word patterns, your voice should fall down through the pitch levels as soon as you say the primary stress word. Keep that in mind that as we continue.

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Exercise 36 - Simple Stress Points - 1 *(continued)*

verbs

1. The rain *poured*.
2. Our nominee *declined*.
3. His workers *finished*.
4. The employees *assembled*.
5. Your parents *sacrificed*.
6. She is *studying*.
7. We *overheard*.
8. The tail will *regenerate*.

adjectives

1. His manner is *brash*.
2. The shortage is *acute*.
3. These teenagers are *stubborn*.
4. The new trainee is *aggressive*.
5. The victim was *paralyzed*.
6. That looks *wonderful*!
7. Their materials are *obsolete*.
8. Exercise is *beneficial*.

adverbs

1. I'll be back *soon*.
2. The salesman passed it *around*.
3. Buy it quickly.
4. The recession affected us *severely*.
5. Our minister preached *eloquently*.
6. She speaks French *fluently*.
7. Their business improved *dramatically*.
8. She styles her make-up *naturally*.

Audio 3, Tr 3

Much of our day-to-day conversation is not simply organized as the previous exercise. There are many occasions when the stressed word in a simple sentence is followed by a few more words! That is, the last major stress point in the thought could be followed by a prepositional phrase, such as "of them" or "in it." Or, the last unit of the message could be a compound noun, a verb followed by an object or modifier, or an adjective phrase.

In the next exercise, continue to clearly mark the key word with your voice. Once you say the primary stress word in each sentence at a high pitch, your voice will drop down through the pitch levels to say the remaining, less important words.

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Exercise 37 – Simple Stress Points - 2

nouns

1. Let's buy a *bunch* of them.
2. Don't put an *address* on it.
3. I'll bring his *jacket* to him.
4. I see the *advantage* of it.
5. I read a *magazine* about her.
6. We need *duplicates* with it.
7. Tell us the *rationale* behind it.
8. We sent an *invitation* to him.

verbs

1. Then *watch* him.
2. Let's *indulge* them.
3. We *copied* it.
4. Our firm *contributes* toward it.
5. Bullets *ricocheted* off it.
6. I am *studying* with her.
7. The burglar *disappeared* with it.
8. The police *apprehended* us.

adjectives

1. That looks *great* on you!
2. My manager is *immune* to it.
3. I'm not *bothered* by it.
4. We've been *successful* with it.
5. The murder details *horrified* them.
6. The actors were *marvelous* in it.
7. You seem *overwhelmed* by it.
8. I don't want to appear *mediocre* to them.

adverbs

1. I work *hard* at it.
2. The driver maneuvered *carefully* around it.
3. She walked *quickly* up to them.
4. The candidate talked *adeptly* about it.
5. Mark behaved *spitefully* toward her.
6. He responded *angrily* to it.
7. We acted very *foolishly* about this.
8. They agreed *absolutely* on this.

compound nouns

1. Someone took my *parking space*.
2. She introduced her *son-in-law*.
3. I'm going to the *grocery store*.
4. I really need a *coffee break*.
5. He omitted the *question mark*.
6. The recipe calls for *lemon juice*.
7. The bus stops at our *street corner*.
8. The allowance covers *room and board*.

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Audio 3, Tr 4

Exercise 37 - Simple Stress Points - 2 *(continued)*

compound verbs

1. I'm glad that's all *cleared up*.
2. We're all *worn out*!
3. The players *lined up*.
4. It's hard to *turn it off*.
5. Make sure you *hang it up*.
6. How many should I *ask for*?
7. *Lift up*.
8. All the evidence must be *put away*.

adjectives

1. I like the *blanched* ones.
2. The convict was an *abused* one.
3. This model is the *largest* one.
4. His car is the more *expensive* one.
5. That's the *specified* one.
6. He eyed a *valuable* one.
7. These extras are *guaranteed* ones.
8. I ignore the *mediocre* ones.

modifiers in comparisons

1. I entered business *later* than *they* did.
2. She looks as *confident* as the *other* candidate.
3. The police need as *much* evidence as *possible*.
4. We ran *more* ads than our *competitors* did.
5. Your ticket is *more* expensive than *mine*.
6. No one wants to see this end *more* than *Vicki*.
7. My plane ticket is *cheaper* than *coach* fare.
8. We'll negotiate as *firmly* as we *can*.

Top 1,200 Words

The words printed in red in Intonation practice exercises are part of the "Top 1,200 Most Commonly Used Words in North American English." An Intermediate level English speaker should be comfortable using these words in conversation. Intermediate+ speakers should also be comfortable with various forms of these words that create: changes in time for verbs, adjectives/adverbs formed from nouns/verbs, plurals, contractions, etc.

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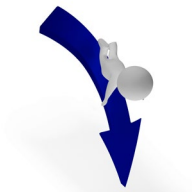
Falling Inflection Guidelines

Audio 3, Tr 5

In the previous two exercises, you focused on the stress markers in simple messages. Now, let's consider how to listen for inflection in our voice, no matter where the stress is.

Falling Inflection in Declarative Statements



The overriding rule for normal inflection is that simple, declarative sentences are said with a falling inflection. That is, when the message is a statement of fact or opinion, the overall pitch moves from a low point on the first word to a high point on the stressed word, and then falls all the way down at the end of the thought.

In the next exercise, the stress in the message shifts to signal a new meaning. However, the basic pitch inflection must remain a falling one. Otherwise, the listener may think you are uncertain or asking a question.

Exercise 38 – Falling Inflection with Stress Shifts

1. Here's John *Dupuis*.
2. Here's *John* Dupuis.
3. *Here's* John Dupuis.

1. He's an auditor for Grace, *Inc*.
2. He's an *auditor* for Grace, Inc.
3. *He's* an auditor for Grace, Inc.

1. No one cares more about the local environment than *John*.
2. No one cares more about the local *environment* than John.
3. *No* one cares more about the local environment than John.

1. He's a member of several *protection* groups.
2. He's a member of *several* protection groups.
3. *He's* a member of several protection groups.

1. If only we all took more responsibility for the *environment*.
2. If only we all took more *responsibility* for the environment.
3. If only we all took *more* responsibility for the environment.

Audio Off

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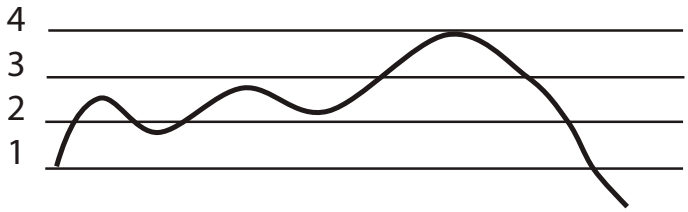
Each message in the dialogues in the next exercise has the same basic intonation contour:



Exercise 39 – Dialogues for 2-3-1 Falling Inflection

Speaker 1	Hi!
Speaker 2	Where are you going?
Speaker 1	Down to the office.
Speaker 2	When is the meeting?
Speaker 1	7:45
Speaker 2	They'll probably serve breakfast.
Speaker 1	I hope they don't. I'd like to get going.
Speaker 2	Don't act so impatient. It will hamper your negotiating.
Speaker 1	You're right. Nothing is that critical.

Speaker 1	Hi. How was your vacation?
Speaker 2	Okay. No family arguments.
Speaker 1	That's great.
Speaker 2	The weather was ideal.
Speaker 1	Sounds like a perfect vacation.
Speaker 2	Not quite. Our car broke down.
Speaker 1	That's terrible.
Speaker 2	It took two days to fix.

Note

Certainly, a real conversation would have more spontaneous and varied rhythms. However, since so many of our word exchanges with people follow this pattern, these dialogues will help to cement this rhythm and pitch flow in your mind.

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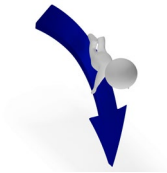
Audio 3, Tr 6



Falling Inflection in Questions

We have demonstrated that a falling inflection is necessary to indicate separate thoughts, complete messages, and declarative messages ending with a period. However, there are certain question forms that also use falling inflection. The basic rule is that "wh- questions" (those beginning with who, what, when, where, why, and how) normally have a falling pitch contour. These are generally the questions we almost certainly know the answer to or we know roughly what answer to expect. We are prompting our listener to give us confirmation that we are correct. This kind of question is more a declarative message than a question.

Practice this falling inflection in Exercise 40.

Exercise 40 – Falling Inflection in Wh- Questions

1. Who's there?
2. Who told you?
3. Who saw her there?
4. Who knows about the merger?
5. Who ought to make the first move?
6. Who can we get to support this venture?

1. What now?
2. What caused it?
3. What time do they leave?
4. What are the chances of settling this?
5. What will become of the employees laid off?
6. What did your family say when they heard the news?

1. Where was it?
2. Where did they go?
3. Where is their main office?
4. Where shall we send the package?
5. Where do you think you'll go on vacation?
6. Where are the seeds to plant in the front yard?

1. Why go?
2. Why fight them?
3. Why do they want us?
4. Why should we agree to this?
5. Why do you think they'll say no?
6. Why are you waiting until ten o'clock?

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Exercise 40 - Falling Inflection with Wh- Questions *(continued)*

when

1. When will they go?
2. When shall I call you?
3. When will the painting be ready?
4. When can we expect a firm answer?
5. When must the library books be returned?
6. When will they decide on a successor to the king?

how

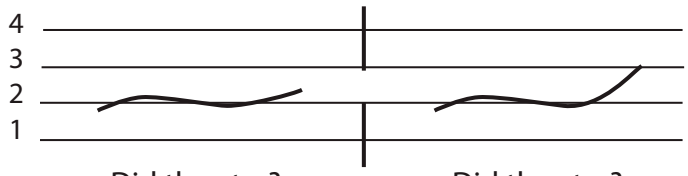
1. How far?
2. How can I?
3. How will I know?
4. How will we recognize you?
5. How do you know she will sue?
6. How did you find living at the beach?

Audio 3, Tr 7

Rising Inflection Guidelines

Almost everyone seems to link pitch with a question message. Thus, using a rising inflection for questions may not seem to be a problem for you. However, it is important in North American English to make the pitch rise significantly on the key word or word phrase. Otherwise, the listener may interpret your question as rude and abrupt or think that you are impatient with the conversation and want to get away. Consider the following two versions of the same question:

Key Code



Did they try?
(conversational rise)

Did they try?
(abrupt rise)

Can you tell the difference between the two?

Practice Hint

Rising Pitch in Questions

Make sure you are getting a good gliding pitch upward on the last word of each sentence.

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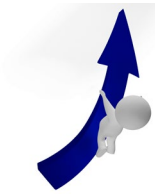

Exercise 41 – Basic Rising Inflection

1. Did they try?
   Did they wait?
   Did they stop?
   Did they watch?
   Did they write?

2. Are we agreed?
   Are we alone?
   Are we okay?
   Are we dismissed?
   Are we denied?

3. Is it money?
   Is it started?
   Is it running?
   Is it water?
   Is it working?

4. Was it ingenious?
   Was it offensive?
   Was it becoming?
   Was it official?
   Was it unwieldy?

5. Can you get manicures?
   Can you get overtime?
   Can you get holidays?
   Can you get alcohol?
   Can you get supervised?

6. Is she hesitant?
   Is she innocent?
   Is she liberal?
   Is she practical?
   Is she tentative?

7. Is she overseas?
   Is she twenty-one?
   Is she understood?
   Is she overcome?
   Is she unafraid?

8. Did they remain noncommittal?
   Did they remain optimistic?
   Did they remain deferential?
   Did they remain horizontal?
   Did they remain alphabetic?

Top 1,200 Words

The words printed in red in Intonation practice exercises are part of the "Top 1,200 Most Commonly Used Words in North American English." An Intermediate level English speaker should be comfortable using these words in conversation. Intermediate+ speakers should also be comfortable with various forms of these words that create: changes in time for verbs, adjectives/adverbs formed from nouns/verbs, plurals, contractions, etc.

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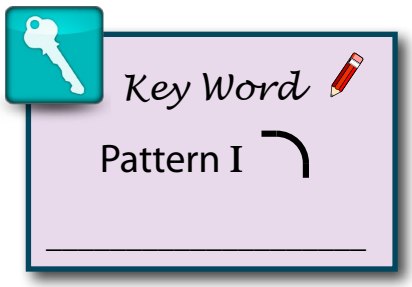
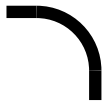
Exercise 42 – Comparative Drill 1 for Inflection

Audio 3, Tr 8



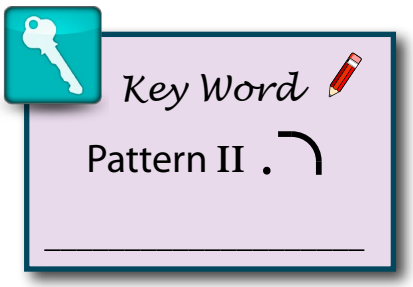
Pattern I			
1. It's rain.	→	Is it rain?	
2. It's red.	→	Is it red?	
3. It's Phil.	→	Is it Phil?	
4. It's fine.	→	Is it fine?	
5. It's huge.	→	Is it huge?	
6. It's true.	→	Is it true?	
7. It's home.	→	Is it home?	
8. It's three.	→	Is it three?	
9. It's pale.	→	Is it pale?	
10. It's great.	→	Is it great?	

Practice Hint

"Is It" Questions

Notice the questions in this segment so far. The first two words of the phrase, "is it," are speeded up, and the focus is all on the final key word. Remember that as you proceed throughout the rest of this exercise.

Audio 3, Tr 9



Pattern II			
1. It's denied.	→	Is it denied?	
2. It's refused.	→	Is it refused?	
3. It's dessert.	→	Is it dessert?	
4. It's severe.	→	Is it severe?	
5. It's absurd.	→	Is it absurd?	
6. It's robust.	→	Is it robust?	
7. It's ballet.	→	Is it ballet?	
8. It's tonight.	→	Is it tonight?	
9. It's agreed.	→	Is it agreed?	
10. It's prestige.	→	Is it prestige?	

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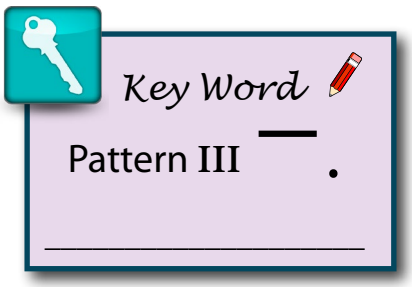
Exercise 42 - Comparative Drill 1 for Inflection *(continued)*

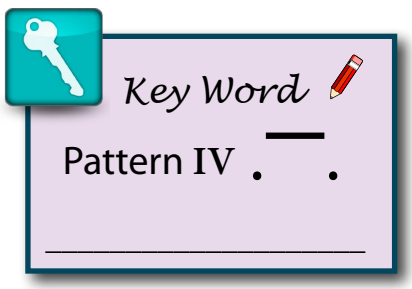
Audio 3, Tr 10



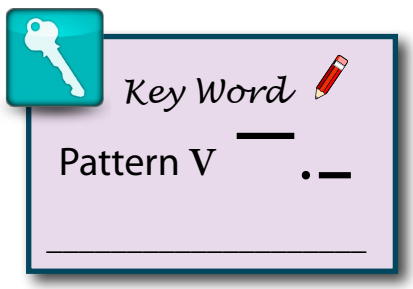
Pattern III			
1. It was neither.	→	Was it neither?	
2. It was fragile.	→	Was it fragile?	
3. It was fifty.	→	Was it fifty?	
4. It was progress.	→	Was it progress?	
5. It was ready.	→	Was it ready?	
6. It was coming.	→	Was it coming?	
7. It was subtle.	→	Was it subtle?	
8. It was rumored.	→	Was it rumored?	
9. It was chaos.	→	Was it chaos?	
10. It was lightning.	→	Was it lightning?	

Exercise 43 – Comparative Drill 2 for Inflection

Audio 3, Tr 11



Pattern IV			
1. Was he exhausted?	→	He was exhausted.	
2. Was he fantastic?	→	He was fantastic.	
3. Was he peculiar?	→	He was peculiar.	
4. Was he amusing?	→	He was amusing.	
5. Was he distinguished?	→	He was distinguished.	
6. Was he fictitious?	→	He was fictitious	
7. Was he beginning?	→	He was beginning.	
8. Was he tremendous?	→	He was tremendous.	
9. Was he aggressive?	→	He was aggressive.	
10. Was he defensive?	→	He was defensive.	



Pattern V			
1. Should I immigrate?	→	I should immigrate.	
2. Should I delegate?	→	I should delegate.	
3. Should I irrigate?	→	I should irrigate.	
4. Should I concentrate?	→	I should concentrate.	
5. Should I operate?	→	I should operate.	
6. Should I alternate?	→	I should alternate.	
7. Should I interview?	→	I should interview.	
8. Should I hesitate?	→	I should hesitate.	
9. Should I exercise?	→	I should exercise.	
10. Should I supervise?	→	I should supervise	

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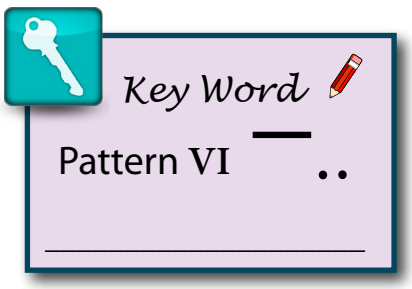
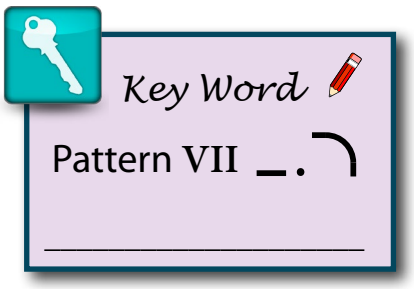
Exercise 43 – Comparative Drill 2 for Inflection *(continued)*

Audio 3, Tr 12

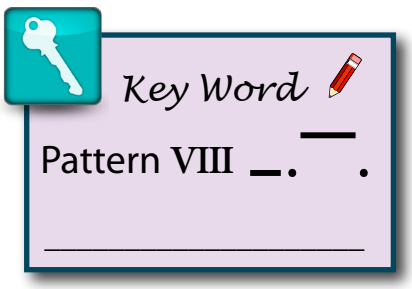


Pattern VI			
1. She is hesitant.	→	Is she hesitant?	— • •
2. She is innocent.	→	Is she innocent?	
3. She is liberal.	→	Is she liberal?	
4. She is wonderful.	→	Is she wonderful?	
5. She is tentative.	→	Is she tentative?	
6. She is practical.	→	Is she practical?	
7. She is definite.	→	Is she definite?	
8. She is generous.	→	Is she generous?	
9. She is delicate.	→	Is she delicate?	

Audio 3, Tr 13



Pattern VII			
1. Has she disappeared?	→	She has disappeared.	— • ◝
2. Has she overbought?	→	She has overbought.	
3. Has she disagreed?	→	She has disagreed.	
4. Has she persevered?	→	She has persevered.	
5. Has she volunteered?	→	She has volunteered.	
6. Has she understood?	→	She has understood.	
7. Has she intervened?	→	She has intervened.	
8. Has she domineered?	→	She has domineered.	
9. Has she refereed?	→	She has refereed.	



Pattern VIII			
1. Do we need animation?	→	We need animation.	— — • •
2. Do we need concentration?	→	We need concentration.	
3. Do we need information?	→	We need information.	
4. Do we need entertainment?	→	We need entertainment.	
5. Do we need education?	→	We need education.	
6. Do we need registration?	→	We need registration.	
7. Do we need combination?	→	We need combination	
8. Do we need reinforcements?	→	We need reinforcements.	
9. Do we need introduction?	→	We need introduction.	
10. Do we need referendums?	→	We need referendums.	

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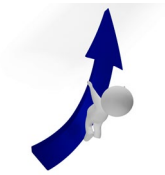

Here are some longer questions with a rising inflection pattern. In Exercise 44, try to maintain a good rising contour. Be sure to match the stress point signaled in each sentence.

Audio 3, Tr 14

Exercise 44 – Longer Questions with Rising Inflection

1. Shall I call you after lunch?
2. Does anyone know you're here?
3. You were here during the robbery?
4. Did they arrive at the party together?
5. Was she very upset?
6. Was the verdict reversed?
7. Do you work out a lot?
8. Is that what I think it is?
9. Are you dozing during this movie?
10. Anything else for your hamburger?
11. Were you present during the afternoon session?
12. Is this the end of the project?
13. Is that a healthy meal?
14. Are they working on multiplication?
15. Is this a school day?
16. Shall we expect a letter?
17. Are you waiting for a haircut?
18. Were you in the service?
19. Are you an interpreter?
20. These promises are in writing?
21. They just left without saying goodbye?
22. Is the master bath finished yet?
23. Am I speaking to the owner?
24. Is this an open bid?
25. Can we see her during visiting hours?
26. Is it two o'clock yet?
27. Are these tickets for business?
28. Are you returning on Tuesday?
29. May I pass you the salad dressing?
30. Do you have the original price?

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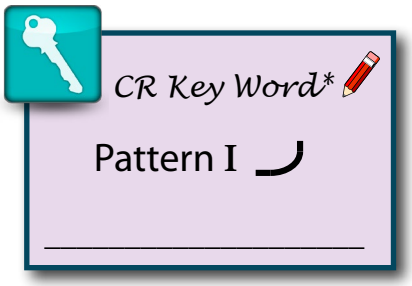
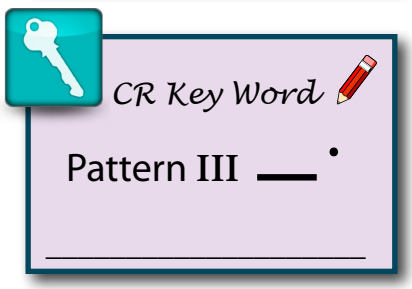
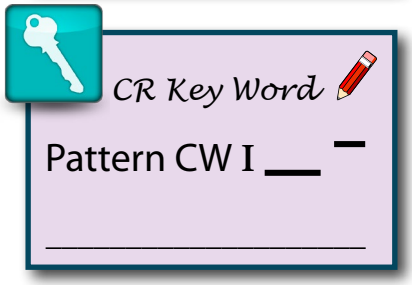
Audio 3, Tr 15

Slightly Rising Inflection Guidelines

We have learned the rules and practiced examples of rising and falling inflection in normal messages. The final inflection pattern that is important for normal conversation is a slightly rising contour. That is, the voice doesn't go all the way to level 4 as it would to express disbelief, surprise, or a true question. The slightly rising inflection is just a turning upward in pitch at the end of a message. We often use this pattern to express some doubt, or as a friendly conversational tone that seeks more conversation, or for an unfinished thought. We will explore some instances where the slight-rise inflection is appropriate in the next few exercises.







Exercise 45 – Slight-Rise Inflection for Conversational Tone

1.	What's projected for the weekend?	Rain.
2.	What's the House specialty?	Ribs.
3.	What color looks best on me?	Red.
4.	Who do they know from work?	Phil.
5.	Shall I call you after lunch?	Please.
6.	Does anyone know you're here?	No.
7.	Did they arrive together?	Alone.
8.	Did you say 15 down or across?	Across.
9.	You were here during the robbery?	Correct.
10.	When is our next meeting?	Tonight.
11.	Are you dozing?	Thinking.
12.	Do you want paper or plastic bags?	Paper.
13.	What is your native language?	Spanish.
14.	How is it marked?	Fragile.
15.	What are you writing?	Comments.

We've shown the Key Word Patterns as a Conversational Rise (CR).

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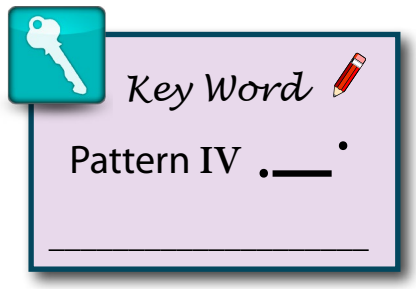


Exercise 45 – Slight-Rise Inflection for Conversational Tone
(continued)

16.	When is her birthday?	September
17.	What are you monitoring?	Behaviors.
18.	What is your title?	Director.
19.	What do we need before we can start?	Approval.

In Exercise 46 exercise, practice using a slightly rising inflection at the end of each response phrase. As in the previous exercise, such a tone signals the listener that you are interested in pursuing the conversation.

Audio 3, Tr 16

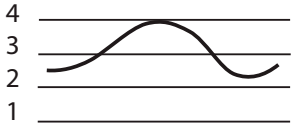
Exercise 46 – Slight-Rise Inflection in Lengthier Responses

1.	Where did Lou go?	To the store.
2.	Did you find the cat?	On the bed.
3.	Why do you need $2?	For my lunch.
4.	Where is suite 207?	Up the stairs.
5.	Where did you read that?	In the papers.
6.	What will you do now?	Go on working.
7.	Should I organize the shelves or what?	Move the boxes.
8.	How many are attending?	More than fifty.
9.	Will you go alone?	With a companion.
10.	List what you lost in the fire.	All my possessions.
11.	I'd like you to schedule an appointment soon.	Maybe tomorrow.
12.	Her birthday present needs to go out next Monday.	If I remember.
13.	I'd like to reserve two rooms for Saturday.	If it's possible.
14.	Where can I find ordering information?	In the circular.
15.	When will they be coming?	In the afternoon.
16.	Where did you get that information?	Over in Personnel.
17.	How many will be at the party?	More than seventeen.
18.	May I get you something more to drink?	Just some lemonade.
19.	Where did you get your T-shirt?	At the jamboree.
20.	What do you think they'll do?	Start a confrontation.

Certain grammatical constructions often require a slight-rise inflection. Anytime a thought ends with the words "to," "not," or "so," the voice must rise in pitch. If not, the listener will get a distinctly different message from your words. Consider the following examples. The same sentence can be said with two different inflections. Can you tell the difference in meaning?

Why don't you come to dinner?	I'd *like* to.	2 3 2 +
Why don't you come to dinner?	I'd *like* to.	2 3 1

The first version – "I'd *like* to" (2 3 2 +) – signals some doubt, or that the speaker should go on to explain.



Basic Response Pattern
2 3 2 +

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The second version – "I'd *like* to" (2 3 1) – signals a definite "yes." This second version uses emphatic or contrastive intonation. That means we're signaling a very particular message and thus, it's not the normal intonation pattern. You will be learning more about contrastive intonation later in the program.

Exercise 47 consists of questions and responses. In this exercise, you will use the slightly rising inflection pattern because the responses contain the words "to," "not," or "so" as the final word.

Audio 3, Tr 17

Exercise 47 – Slight-Rise Inflection with "To," "Not" and "So"

Subject + Verb + To

1.	Why don't you come to dinner?	I'd like to.
2.	Will Mary be able to attend the convention?	She wants to.
3.	Will he schedule an appointment next week?	Jack promises to.
4.	Are they going home soon?	They plan to.
5.	Will you market in this area?	We're going to.
6.	Should I go with them?	You ought to.
7.	I think I'll change my answer.	You're free to.
8.	Could you please help me?	I'll try to.
9.	Did he get through all the proposals?	He began to.
10.	Has someone tallied the survey responses?	Mary started to.
11.	Can you ask for an extension?	We're allowed to.
12.	Will Ms. Craven speak at the meeting?	She's agreed to.
13.	Will you address these issues then?	We hope to.
14.	Are you going back tomorrow?	I'm supposed to.
15.	Will you take this into court?	We're prepared to.
16.	They can't attach wages, can they?	The agency is authorized to.
17.	Has the hospital begun discharging these patients?	They were ordered to.
18.	Are you responsible for repairing the roof structure?	We're contracted to.
19.	Do you think she'll create a scene at the party?	She's known to.
20.	Can they prove gross negligence?	The company failed to.

Not/So

21.	Isn't he happy with his job?	She thought no.
22.	Does that sound like a good idea?	I guess so.
23.	Do you agree?	I suppose so.
24.	It won't rain for the wedding, will it?	We hope not.

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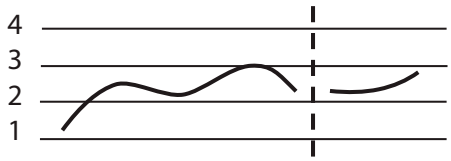
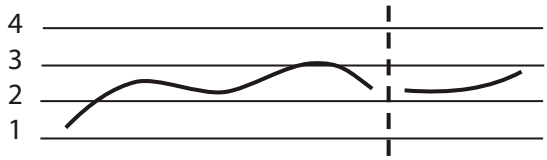
Audio 3, Tr 18

Whenever we address someone by name at the end of a message, we use the slight-rise inflection on the name. For example:

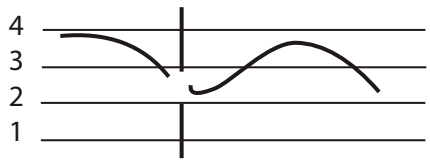


I'm coming, Mary.

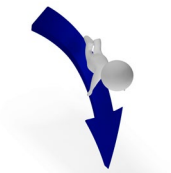


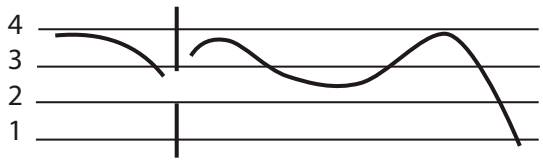
What are you doing, Nancy?

In contrast, when you address someone at the beginning of a message, you use a falling inflection on the name, as in these examples:



Mary, I'm coming.





Nancy, what are you doing!

Practice Hint

Signaling an Incomplete Thought

In the preceding exercise, each reply had an invisible "but ..." at the end. That is, it seemed as if there was something more to follow. Make sure your voice signals that each time you practice this exercise.

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Exercise 48 – Direct Address Inflection Contrasts

1. Jim, I'd like another copy of this proposal.
   I'd like another copy of this proposal, Jim.
2. Ann, why haven't I seen this before?
   Why haven't I seen this before, Ann?
3. Kate, return these books to the library.
   Return these books to the library, Kate.
4. Phil, I wish we had never started this project.
   I wish we had never started this project, Phil.
5. Dale, they subpoenaed us yesterday.
   They subpoenaed us yesterday, Dale.
6. Pat, have you spoken to them lately?
   Have you spoken to them lately, Pat?
7. Sir, I'd like to go over my last statement.
   I'd like to go over my last statement, sir.
8. Ma'am, please show some identification.
   Please show some identification, ma'am.
9. Children, it's time to go home.
   It's time to go home, children.
10. Ladies and gentlemen, may I have your attention?
    May I have your attention, ladies and gentlemen?

End Audio File 3

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M.E.E.C.
Intonation Patterns of American English

Chapter 5
Linking Ideas: Guidelines for Phrasing Longer Messages

In This Chapter

- Linking Items in a Message
- Connecting Longer Ideas in a Message
- Signalling Open-Ended versus Closed Choices in Conversation

Chapter 5 Goals

- To transition your control of simple messages to lengthier, more complex messages
- To clearly articulate the North American English (NAE) rule for signaling that several items are linked together in a message
- To correctly use the right intonation for your questions because you know the question inflection rules!

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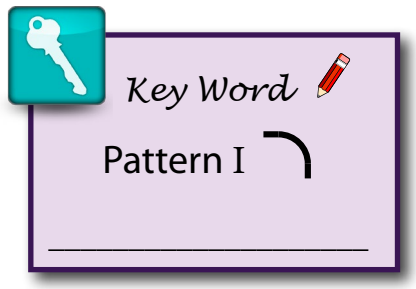
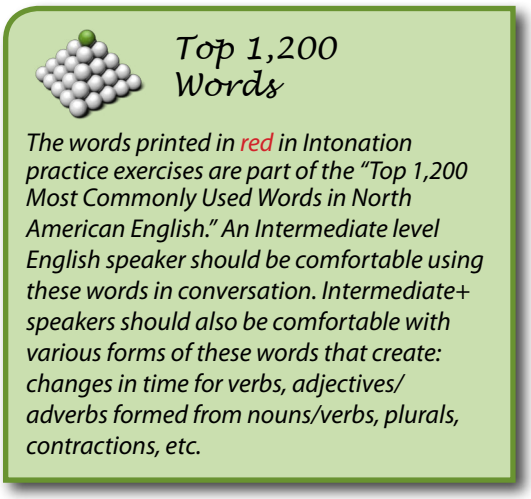
Interactive Aids to Help You Personalize Your Practice



Look for "Key Word" markers. Find your best speaking version of the intonation pattern requested. Then, write the word right there; it's your key to better North American English (NAE) intonation and sharper listening skills. Say your key word, say the new word. Focus on the stressed (most important) syllable. Is that syllable ***louder***, ***longer***, and ***higher*** than the other syllables in the word? It should be! Use this device to help you decide if you're matching your best word pattern version (your Key) with every new challenge.


Top 1,200 Words
The words printed in red in Intonation practice exercises are part of the "Top 1,200 Most Commonly Used Words in North American English." An Intermediate level English speaker should be comfortable using these words in conversation. Intermediate+ speakers should also be comfortable with various forms of these words that create: changes in time for verbs, adjectives/ adverbs formed from nouns/verbs, plurals, contractions, etc.

This icon signals explanations of the graphic symbol system and intonation rules you will use as your learning tools for this program.

How Am I Doing on Chapter 5, "Linking Ideas: Guidelines for Phrasing"? Keep Re-Evaluating Yourself

Continually rate yourself for each of these linking issues. As you improve, narrow your practice time for them. Focus on your personal vocabulary and the high frequency words for conversational intonation strategy. (Download an interactive version at http://www.LDSassoc.com/products/3604/downloads/.)

Linking Rules	Top Priority	Needs a Little More	Think I've Got It!	Notes
Connecting Longer Ideas in a Message	☐	☐	☐	
Signaling Open-Ended versus Closed Choices in Conversation	☐	☐	☐	

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Audio File 4

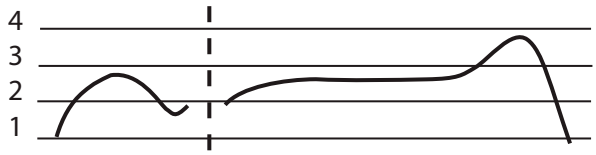
Chapter 5

Linking Ideas: Guidelines for Phrasing Longer Messages

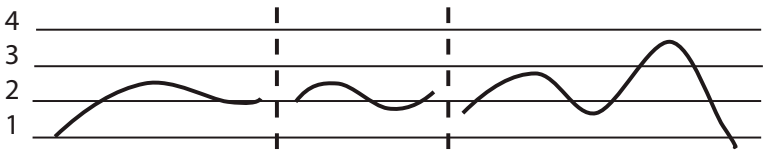
Audio 4, Tr 1

Many times in conversation, we join two or more simple messages into one. It's more efficient, and we can maintain our listener's attention better. It is important to use an intonation pattern that clearly signals the listener that there are several parts to the message. He/she needs to know exactly when you are done.

In phrasing messages, the rule of thumb is that each phrase will end on a slightly rising pitch up to the last phrase, which will use a falling inflection pattern just like a simple message. Listen to these examples of phrase linking:



I'd like to, but I'm not sure I can.



We watched TV, ate dinner, and did the dishes.

The following exercises will explore some basic types of normal phrasing patterns.

The most obvious necessity for phrasing comes when there are several items or ideas to list. For declarative statements, the initial phrases all have a slight-rise inflection with the last phrase having a falling inflection.

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Audio 4, Tr 2

Practice the *rise/rise/fall* inflection pattern for linking thoughts with short lists. Make sure to use smooth transitions between each unit. And remember: **the only clear cut way your listener knows you're through talking is by a strong falling inflection at the end of your message**.

Exercise 49 – Short Listing of Items or Options

1. You, Joe, and I.
2. Two, three, and four.
3. Run, hide, and wait.
4. Pause, think, and speak.
5. Thought, word, and phrase.
6. Books, pads, and pens.
7. Eyes, nose, and mouth.
8. Beans, eggs, and milk.
9. Jump, step, and glide.

Practice Hint

Advanced Practice

Now let's continue this exercise, but let's speed up the responses. Try to maintain the slight-rise/slight-rise/falling inflection pattern (1 2+, 1 2+, 3 1) in each list.

10. Designed, reviewed, and upheld.
11. Announced, approved, and returned.
12. Apples, oranges, and peaches.
13. Running, jumping, and playing.
14. Acting, singing, and dancing.
15. Salad, dressing, and pepper.
16. Doctors, nurses, and patients.
17. Lawyers, clients, and judges.
18. Diamonds, emeralds, and rubies.
19. Peanuts, popcorn, and candy.
20. Reading, learning, then knowing.
21. Players, winners, and losers.

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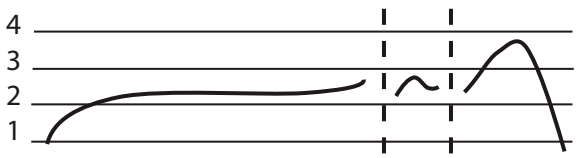
Exercise 50 – Listing Longer Ideas in Statements

Audio 4, Tr 3

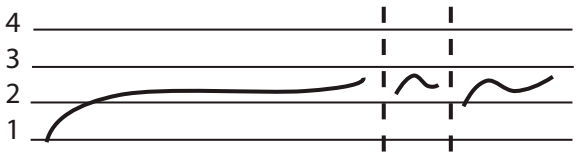
1. I took algebra, geometry, and calculus.
2. The audience was made up of doctors, nurses, and administrators.
3. We obtained the list, got the complete addresses, and sent the flyers.
4. Please call groups five, six, and seven.
5. I went to meetings at 10, 11:15, and two o'clock.
6. They painted, wallpapered, and tiled the bathroom.
7. Let's invite the Hayeses, the Browns, and the de la Vegas.
8. We saw a movie, ate dessert, and returned home.
9. He went to the library, studied hard, and passed the test.
10. The drawings were approved, bids were taken, and construction started.

Audio 4, Tr 4

This same *rise/rise/fall* inflection pattern will also apply to questions. No matter how many items are mentioned, the speaker's intent is still the same: the listener is to choose from the options given by the speaker. If the speaker ended such questions with a rising inflection, he would be asking for the listener's input, or perhaps he would be expressing some doubt. Look at the following examples illustrating this difference:



Can we see you at 10, 11, or 12?



Can we see you at 10, 11, or 12?

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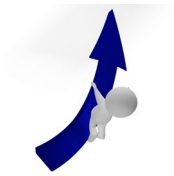
Exercise 51 – Listing Longer Ideas in Questions

1. Would you like to meet me Monday, Tuesday, or Friday?
2. Would you care for wine, iced tea, or beer?
3. Will the owner refinance, delay the project, or what?
4. Should we expect an answer soon, more discussion, or drop the whole thing?
5. Are you going to visit Kenya, stay in Mozambique, or return home?
6. Will the doctor operate, take more x-rays, or wait a few days?
7. Did they go swimming, take the boat out, or go surfing?
8. Will they see family, friends, or no one this time?
9. Are you going to stay on here, look for a new job, or move?
10. Should we fence this area, plant grass, or leave it as it is?
11. Does the recipe call for milk, cream, or no liquid?
12. Would you like us to come tomorrow, reschedule, or wait and see?
13. Will you be needing a car, call your friend for a ride, or take the shuttle?
14. Is the decision final, open to discussion, or what?
15. Do they object to the language, the theme, or the movie in general?

Audio 4, Tr 5

If a speaker doesn't have all the possible options, he may phrase a question or statement differently than demonstrated in Exercise 51. If he wants more input from the listener, he'll use a rising pitch at the end of the message. This signals the listener that the speaker is open to suggestion.

Exercise 52 – Rising Inflection for Question Listing



1. You could take French, American history, tennis. . .
2. Shall we eat at Anthony's, the Red Lion, the Seaside Inn?
3. I could call them, write them a letter, check the records. . .
4. Do you want sushi, Chinese food, Italian?
5. Are they looking for a track record, new ideas, a certain education?
6. He seems pleasant, capable, self-assured. . .
7. You could wear a dress, dressy pants, a jumpsuit. . .
8. The buyer wants a good neighborhood, to be near shopping, a big yard. . .
9. Will they sell the company, reorganize, hire new management?
10. Should I save the file, write it to a new disk, delete it?

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Practice Hint

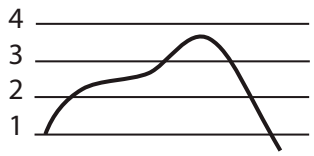
Advanced Practice

In the last two exercises, we used a falling inflection for question listing and then we used a rising inflection for question listing to signal an important difference in the speaker's intent. Besides inflection, we use another strategy to signal the listener in these two exercises. That is the use of a pause. When we're using a falling inflection for question listing and want the listener to choose one of the options, we have more of a pause between the items. When we're using a rising inflection for question listing and we have multiple, infinite options available, these options are listed at a faster speech rate. It's important to make this distinction as you practice these two exercises.

Audio 4, Tr 6

Key Code

So far in this lesson on phrasing longer messages, a rising pitch at the end of a phrase is the way we separate thoughts. There are instances in which a falling inflection also signals a short break in the message. If we use a falling pitch, how does the listener know we still have more to say? It's because we don't let our voice fall all the way down to level 1. We stop at level 2, and pause as well. This is the signal that indicates a thought transition. Consider the following examples:



It's raining.

It's raining, so you'd better take your umbrella.

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Did you notice that in the longer version, the pitch doesn't fall completely after the word "raining"? Try to feel this voice level in the following exercise.

Exercise 53 – Inflection Levels for Phrasing and Endings

1. They were friends.
   They were friends, so he decided to speak frankly.
2. The issue is on the agenda.
   The issue is on the agenda, so let's discuss it.
3. You need a specialist.
   You need a specialist and I fit the bill!
4. We overheard.
   We overheard and they weren't aware of it.
5. Buy it quickly.
   Buy it quickly before the sale ends.
6. I'm not bothered by it.
   I'm not bothered by it, for it's a small problem.
7. The police caught him.
   The police caught him just as he was leaving town.
8. She bought the watch.
   She bought the watch without even asking the price.
9. We moved in October.
   We moved in October, right after the big storm.
10. John ignored the gossip.
    John ignored the gossip, but the doubts persisted.

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Audio 4, Tr 7

In general, when you have a two-part sentence (two thoughts) started off by connector words such as "when," "because," "and," "since," or "after," you will also use a falling inflection for the first part. Again, **the important thing is to put a short pause after the first part and end that part at pitch level 2**.

Exercise 54 – Phrasing with Connector Words

1. Whatever you do, don't sign the contract.
2. Because we left early, we missed the finale.
3. When they arrived, everyone applauded.
4. Because of the flood, they rebuilt the pier.
5. Now that it's morning, we can get a fresh start.
6. Since he's been president, everyone's happier.
7. When you get tired, be sure to rest.
8. After agreeing on the plan, they went to lunch.
9. As you get older, you're more reluctant to take chances.
10. When I started college, I needed a part-time job.
11. As I said earlier, we'll do all we can to help.
12. After the last inning of the game, everyone raced to leave the stadium.
13. When the jury returned, the verdict was "guilty."
14. Whatever happens, be careful!
15. When we lived in Harrisburg, my father was overseas.
16. As I left the city, nightfall was approaching.
17. As we were landing, the plane suddenly jerked.
18. Because the bank loan funded, the project started on time.
19. Since it's still early, why don't we go dancing?
20. Because we knew the language, we could find what we needed.

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M.E.E.C.
Intonation Patterns of American English

Chapter 6
Emphatic Intonation

In This Chapter

- Manipulating Intonation Variables as Conversation Evolves
- The Mechanics of Shifting Stress in a Message
- Changing Meaning via Pitch in Tag Questions
- Changing Meaning via Pitch in Direct Address Messages

Chapter 6 Goals

- To clearly explain why emphatic intonation is a must in adult communication
- To easily change the *place* of stress in a message to help move a conversation in a new direction
- To correctly choose normal or emphatic intonation without hesitation when using tag questions
- To understand direct address in sentences and to signal it appropriately in conversation

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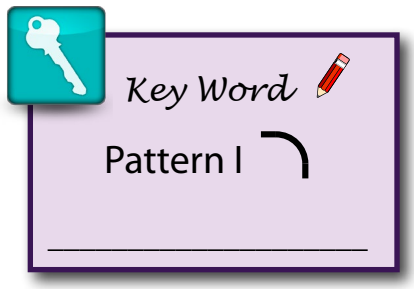
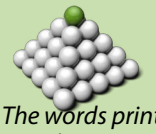
Interactive Aids to Help You Personalize Your Practice



Look for "Key Word" markers. Find your best speaking version of the intonation pattern requested. Then, write the word right there; it's your key to better North American English (NAE) intonation and sharper listening skills. Say your key word, say the new word. Focus on the stressed (most important) syllable. Is that syllable ***louder***, ***longer***, and ***higher*** than the other syllables in the word? It should be! Use this device to help you decide if you're matching your best word pattern version (your Key) with every new challenge.



Top 1,200 Words

The words printed in red in Intonation practice exercises are part of the "Top 1,200 Most Commonly Used Words in North American English." An Intermediate level English speaker should be comfortable using these words in conversation. Intermediate+ speakers should also be comfortable with various forms of these words that create: changes in time for verbs, adjectives/adverbs formed from nouns/verbs, plurals, contractions, etc.

This icon signals explanations of the graphic symbol system and intonation rules you will use as your learning tools for this program.

How Am I Doing on Chapter 6, "Emphatic Intonation"? Keep Re-Evaluating Yourself

Download an interactive version of the "How Am I Doing" forms http://www.ldsassoc.com/products/3604/downloads/

Continually rate yourself for each of these conversational intonation rules. As you improve, narrow your practice time for them. Focus on your personal vocabulary and the high frequency words for Emphatic Intonation Rules. (Download an interactive version at http://www.LDSassoc.com/products/3604/downloads/.)

Emphatic Intonation	Top Priority	Needs a Little More	Think I've Got It!	Notes
Manipulating Intonation Variables as Conversation Evolves	☐	☐	☐	
The Mechanics of Shifting Stress in a Message	☐	☐	☐	
Changing Meaning via Pitch in Tag Questions	☐	☐	☐	
Changing Meaning via Pitch in Direct Address Messages	☐	☐	☐	

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Audio File 4

Chapter 6
Emphatic Intonation

Audio 4, Tr 8

Definition

Up to this point in the program, the intonation patterns for words and longer messages presented in the preceding exercises reflect normal conversation use in English. That is, they are the patterns appropriate for the start of any new train of thought in a conversation or speech. As you get more involved in a conversation, however, it becomes necessary to clarify your position, convey your emotions, or perhaps sway the other speaker to your point of view. Some change in the normal intonation pattern is needed to signal the listener that you, the speaker, have a very specific message in mind.

We can signal this change by changing the rhythm of the message, speeding up or slowing down, as well as pausing in an unusual way. Or, we can alter the stress point in the message, changing the focus to a specific word. Finally, we can signal emphatic meaning by altering the usual pitch inflection of the message – e.g., by using a falling inflection in a message when a rising one is the norm.

In the next segment, we will explore how to manipulate these three variables – singly or in combination – to create a more precise meaning. It is the skillful manipulation of emphatic intonation that makes a speaker effective. Some second language learners use emphatic intonation too frequently, leading the listener down a false path. Using emphatic intonation in response to a simple question may convey the wrong attitude to your listener, hampering your effectiveness and adding extra time to the process.

Let's begin by looking at the way stress changes are effective in signaling a new meaning. Shift the stressed word as you say each version of the following sentence:

I think I'll change my *answer*.
I think I'll change *my* answer.
I think I'll *change* my answer.
I think *I'll* change my answer.
I *think* I'll change my answer.
I think I'll change my answer.

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Now, let's examine this sentence again in context. See how the response matches the tone or message wanted by the first speaker.

Conversational Starter	Response
• You're changing the *question*?	I think I'll change my *answer*.
• *I'm* going to change my answer, Louise.	I think I'll change *my* answer.
• The instructor already said that idea wasn't *valid*!	I think I'll *change* my answer.
• I don't know if I want to *do* that ...	I think *I'll* change my answer.
• How do *you* feel about it?	I *think* I'll change my answer.
• I don't care one way or the other *what* you do!	I think *I'll* change my answer!

Audio 4, Tr 9

Practice Hint

How to Signal Stress

In Exercise 55, make sure you signal the important word in each sentence by making it louder, longer, and at a higher pitch.

Exercise 55 – Shifting Stress

Audio 4, Tr 10

1. I really don't want the position.
2. You were here during the robbery?
3. When is our next meeting?
4. He certainly acts indifferent.
5. Guess what they did!
6. And where will my office be?
7. I can't read that sign.
8. How will we get to the airport?
9. Who would ever buy that house!
10. He looked through his window and. . .
11. There's no hot water.
12. Do you have the original price?
13. The insurance man comes tomorrow.
14. This job is more stimulating.
15. These chairs would look wonderful.

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Audio 4, Tr 11

Now let's shift the normal focus of simple messages to help move a conversation into a new direction or context.

Exercise 56 – Stress Shifts for New Meaning Dialogue

1. Speaker A They were *friends*.
   Speaker B How close a friendship *was* it?
   Speaker A They were *friends*, but they don't *speak* to each other any more.
   Speaker B It doesn't sound like they were *close* friends,
   or they would have worked it *out*.
2. Speaker A The victim was *paralyzed*.
   Speaker B He was *paralyzed* but he made a miraculous *recovery*.
   Speaker A How did *that* happen?
   Speaker B He received intensive *therapy*.
   Speaker A What *kind* of therapy?
   Speaker B *Physical* therapy.
3. Speaker A That will cause *problems*.
   Speaker B *What* will cause problems?
   Speaker A *Having* two family members working at the same *place*.
   Speaker B I don't think it will cause *problems*, but it might *intensify* problems when they *arise*.
4. Speaker A The new trainee is *aggressive*.
   Speaker B I thought he had *been* here a while.
   Speaker A Yes, I guess he *has*, but that's not my *point*!
   Speaker B What *is* your point?
   Speaker A That he is *aggressive*, not timid.

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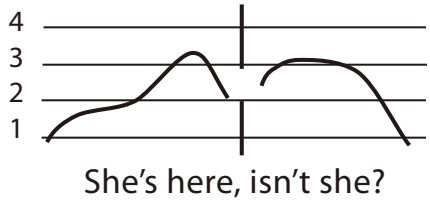
Audio 4, Tr 12

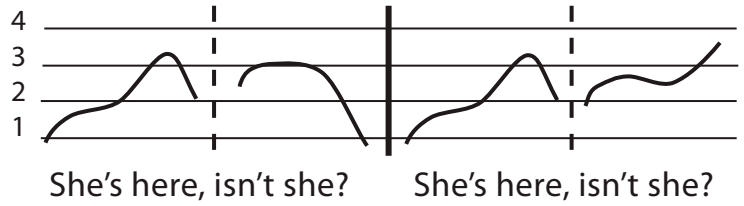
Tag Questions

Certain types of grammatical sentence patterns change meaning with intonation. Let's look at *tag questions.* A tag question is one tacked on at the end of a sentence which addresses the subject of the sentence. In the sentence below, "isn't she" is a *tag question*.



In normal conversation, such questions are said with a falling inflection. This implies that the speaker already knows or suspects the answer to the question. Remember that in "wh-" questions the falling pitch implies the same message about the speaker.

When tag questions are said with a rising inflection, it conveys surprise or doubt; the speaker isn't really sure what the answer to his question will be. Look again at the example used earlier. This time, both inflections are used:



Exercise 57 – Tag Question Variations

Say each tag question first with normal intonation and then with emphatic intonation.

1. They know we're here, don't they?
2. The project was approved, wasn't it?
3. He recognizes her, doesn't he?
4. This is the last time we can go, isn't it?
5. There's more to this than I thought, isn't there?
6. You're feeling better, aren't you?
7. She went to a new job, didn't she?
8. The situation has improved, hasn't it?
9. Mr. Ramsey is her attorney, isn't he?
10. The store opens at 10, doesn't it?
11. They're planning a comeback, aren't they?
12. Meg saw the robber, didn't she?
13. They're depending on us, aren't they?
14. Children feel more secure with limits, don't they?
15. This study program is hard, isn't it?

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Audio 4, Tr 13

Now let's look at how pausing and a change in inflection can change a sentence from one grammatical meaning to another. A direct address sentence must be said with a pause, then a rising inflection on the name. If not, it sounds like a statement of fact.

Exercise 58 – Direct Address vs. Declarative Statements

1. I'm looking for a book by the author McCaskill.
   I'm looking for a book by the author, McCaskill.
2. Please thank our host, David.
   Please thank our host, David.
3. Let's start moving Kate.
   It's start moving, Kate.
4. I really admire the work of this film director, Antonio.
   I really admire the work of this film director, Antonio.
5. Let's hire the electrician Bates.
   Let's hire the electrician, Bates.
6. When will you meet Mary Anne?
   When will you meet, Mary Anne?
7. When are you leaving Katharine?
   When are you leaving, Katharine?
8. It's hard to confront my competitor Williams.
   It's hard to confront my competitor, Williams.
9. How is the new project manager, Peters?
   How is the new project manager, Peters?
10. We'll have to speak with our lawyer, Roberto.
    We'll have to speak with our lawyer, Roberto.
11. I wish you'd reconsider Anderson.
    I wish you'd reconsider, Anderson.
12. The bank loan is still qualifying Rocio.
    The bank loan is still qualifying, Rocio.
13. Too many personnel changes have hampered Michael.
    Too many personnel changes have hampered, Michael.
14. How have you been teaching Linda?
    How have you been teaching, Linda?

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Audio Off

Exercise 59 – Emphatic Intonation Review Dialogue

Speaker A I just got back from a great ski trip, Frank!
Speaker B You really like skiing, don't you?
Speaker A You bet, Frank, why don't you come next time?
Speaker B I'd like to, but ...
Speaker A You're not afraid of heights, are you?
Speaker B Not heights, speed! Besides, Dave, I'm broke these days.
Speaker A How come?
Speaker B I'm spending all my money on car repairs, not fun things.
Speaker A Things will get better soon, you'll see.
Speaker B I don't believe you!
Speaker A They will. Don't be so gloomy.
Speaker B You're such an optimist, aren't you?

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M.E.E.C.
Intonation Patterns of American English

Chapter 7
Word Reductions in Messages

In This Chapter

- Defining What Words Are Weak in Conversation
- Recognizing Structure Words in North American English
- Varying the Meaning of Structure Words with Stress

Chapter 7 Goals

- To sharpen listening skills to easily recognize the weak words in the practice sentences
- To make it easy for listeners to quickly identify which words are important in conversation – and which are not
- To use word-to-word linking through the unstressed elements in the practice sentences

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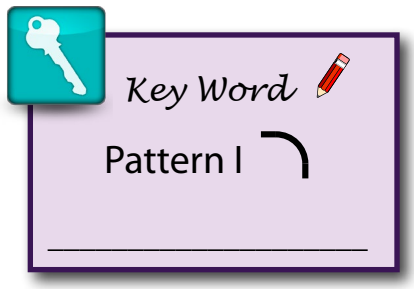

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Reducing Words in Messages	Top Priority	Needs a Little More	Think I've Got It!	Notes
Defining What Words are Weak in Conversation	☐	☐	☐	
Recognizing Structure words in North American English	☐	☐	☐	
Varying the Meaning of Structure Words with Stress	☐	☐	☐	

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Audio File 4

Chapter 7
Word Reductions in Messages

Definition

Audio 4, Tr 14

Part of developing a good American rhythm in conversation is knowing when to shorten or reduce words. Usually, these reduced words are the structure words of the language: the pronouns (such as "you" and "I"), the prepositions ("at," "to," "for"), the articles ("a," "the"), forms of the verb "to be" (such as "is" and "were"), conjunctions (such as "so" and "yet"), and finally the auxiliary verbs (such as "can," "should," "do," and "will").

How can the speaker signal to the listener that these words are unimportant to the message? By reducing the key vowel to a schwa. That is, the vowel is shortened and said less precisely. The consonants in reduced words are also said with less clarity.

The commonly reduced words in English are among the 100 most frequently used words in the language. These words make up 50% of all written English! Thus, you can see how important it is to maintain the basic pattern for emphasis when you speak. When you change that pattern, you're sending a different message to the listener.

Exercise 60 contains some sentences to practice American rhythm for word emphasis. The sentences are grouped according to the structure words commonly reduced (a "**.**" word).

Exercise 60 – Commonly Reduced Words in Usage

1. Tell us the truth.
2. Give us a chance.
3. They want us to stay.
4. Seat us first.
5. Bring us some wine.
6. Let us pray.
7. Have us included.
8. Take us instead.
9. Make us some dinner.
10. Find us a good TV.

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Exercise 60 – Commonly Reduced Words in Usage *(continued)*

1. Have a heart.
2. Take a chance.
3. She needs a car.
4. There's a taxi.
5. I meant to order a bottle.
6. It's a relief.
7. That's a lie.
8. I'm a cautious person.
9. Call a doctor.
10. Is that a correct reply?

1. Do they mean it?
2. What do I care?
3. How do I know?
4. She'll do it for sure.
5. Do it quickly, please.
6. When do you expect him?
7. Do you need this?
8. What do you want to order?
9. How do you want that cooked?
10. When do you think it will arrive?

1. Grin and bear it.
2. I love beef and bacon dressing.
3. He stopped and smiled.
4. I got flowers and candy.
5. My mom and dad are coming.
6. Wait and see.
7. Let's stop and dress.
8. She sings and dances.
9. The pool is cold and clear.
10. Why don't you bring chips and dip?

1. Did I pass or not?
2. Do you know where or when?
3. Be there, or have a good excuse.
4. I'll reach California or die trying!
5. It's either Jim or his twin.
6. We need film or slides.
7. Leave one or two dollars.
8. Stay 'til six or seven.
9. Send cash or a check.

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Audio 4, Tr 15

Exercise 60 – Commonly Reduced Words in Usage *(continued)*

1. He was speaking of his wife.
2. That's a heck of a deal!
3. I'm tired of this brand.
4. We've sold a lot of these.
5. The saint gave a lot of himself.
6. That's a lot of bunk!
7. I feel kind of sad.
8. There's one of them now.
9. Are you a native of Spain?
10. I'm afraid of him.

1. He's gone to the store.
2. Fly me to the moon.
3. I'm too tired to go.
4. Do you wish to do that?
5. Are you willing to work?
6. Where are you off to now?
7. Is he due to arrive soon?
8. I plan to help.
9. We need to decide.
10. They have to leave now.

1. This is the best.
2. Find the answer.
3. You need the directions.
4. Does the boss know?
5. He traveled around the world?
6. The ship came in.
7. The girls played with the dog.
8. Why was the mail late?
9. He told the truth.
10. Hand me the scissors.

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Exercise 60 – Commonly Reduced Words in Usage *(continued)*

1. The girls can come early.
2. I can see for miles.
3. When can he work?
4. Can you help me?
5. I know you can do it.
6. A gift can do wonders.
7. Why can I do this and not that?
8. You can relax now.
9. See if you can catch me!
10. The dog can do tricks.

1. When will they give you the results?
2. I hope you don't forget.
3. Please say you got the loan.
4. If you try hard, you'll make it.
5. When did you see him?
6. You won't fail me, will you?
7. I knew it was you.
8. I'll send it to you.
9. Do you want this?
10. He said "I love you" quickly.

Audio 4, Tr 16

Exercise 61 – Contrast Drill for Word Reductions in Sentences

This exercise contains the structure words used in the previous exercise. This time, however, the emphasis pattern is mixed up: sometimes these structure words are important to the message and sometimes they are not.

1. John and I hurried, *and* we got there early.
2. *And*, I really let him have it.
3. I can fix ham and eggs.
4. I'll take you to school *and* bring you home.
5. *And* then, we can go to Tom and Jerry's Ice Cream Store.

1. I tried to swim, but I was too tired.
2. *But* for that day, my trip would've been perfect.
3. He's small, but strong.
4. But I never got a turn!
5. Sadder but wiser, we paid for the meal, *but* we knew we couldn't finish it.
6. *But* please, please leave!

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Exercise 61 – Contrast Drill for Word Reductions in Sentences
(continued)

at

1. I'm not *at* all sure I feel at home here.
2. *At* last, you're here!
3. *At* the turn of the century, Kenya was still unsettled.
4. You say you're at home?
5. *At* the bank, we glanced at the clock.
6. He's *at* the theatre — *at* least, I think he is.

yet

1. Yet another day passed without word from her son.
2. Are you done *yet*?
3. *Yet*, only one of us can go.
4. He had *yet* to arrive.
5. *Yet* we were expected to wait *yet* another hour.

or/nor

1. I could sing or dance, *or* I could do both.
2. Either Dr. Smith *or* Mr. White will teach the course.
3. *Nor* did it end there.
4. *Or*, we could try once more.
5. Neither you nor I can say for sure.

so

1. He's *so* late!
2. So where do we go from here?
3. So what?
4. It's *so* long, I can't see the end.
5. I'm *so* tired, and so is he.

Audio 4, Tr 17

as

1. *As* far as I'm concerned, you're as bad as he is.
2. I'm as hungry as a bear.
3. *As* you know, she's as qualified as I am.
4. You can stay as long as you like.
5. *As* I said, I'm as ready as I'll ever be.

for

1. She didn't need cosmetics, for she was very beautiful.
2. *For* him, I'll do anything.
3. *For* when we arrived, it was already dark.
4. I'm for the Denver Broncos.
5. For what reason?

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Exercise 61 – Contrast Drill for Word Reductions in Sentences
(continued)

had

1. *Had* I but known, I would not have thought I had a chance.
2. I *had* to go.
3. He had already made up his mind.
4. I *had* one, but he *had* three.
5. I had said I'd go, but I *had* no money.

can

1. I know I can make it.
2. Can you?
3. *Can* this really be happening?
4. They can work tomorrow.
5. *Can* he understand what she can do?

that

1. *That* was the way that it happened.
2. I know *that*.
3. You say that he failed — *that* much we knew.
4. *That* boy thought that he could fool me!
5. *That* you love me is reward enough.

some

1. You can fool *some* of the people some of the time.
2. Bring some beer.
3. *Some* days, I get discouraged.
4. *Some* of us want some chips.
5. He'll eat some bacon if someone cooks it.

Audio 4, Tr 18

you

1. *You* are invited, but you mustn't come.
2. I know you aren't interested.
3. *You*, I could get used to.
4. Could it be *you* who stole the money?
5. Catch me if you can.

should

1. Should he take this test?
2. I should have known better.
3. *Should* he ask, tell him I miss him.
4. I *should* say!
5. He should go, but he won't.

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Exercise 61 – Contrast Drill for Word Reductions in Sentences
(continued)

1. He will get it done.
2. You know the saying: "Boys *will* be boys."
3. If I *will* it to happen, it *will*.
4. Will you really be there?
5. This time will be the last.

1. *Are* you aware of this?
2. Are you happy?
3. When are they coming?
4. They are involved, I'm sure of it.
5. *Are* you sure you know where they are?
6. Are these the types we're looking for?

1. Have you got an extra sweater?
2. I *have* to know.
3. Does he *have* to ride with me?
4. Have I finally gotten through to you?
5. We have six dogs.

1. Would you accompany me?
2. I *would* if I could.
3. Tom *would* go, if his mother would let him.
4. *Would* he?
5. Oh you *would*, would you?

Audio 4, Tr 19

Closing Remarks

End Audio File 4 and end of the Intonation Series!

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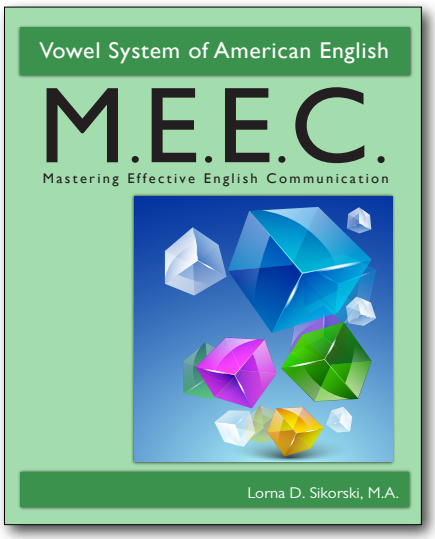

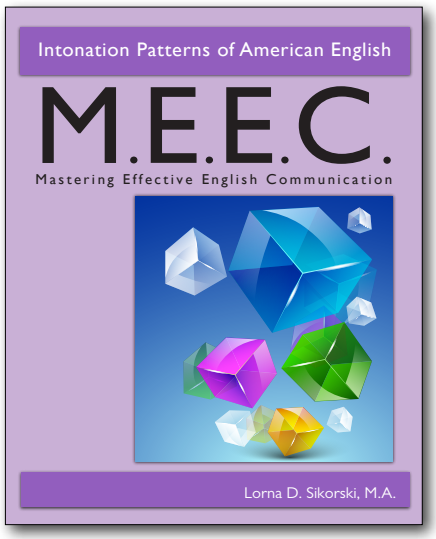

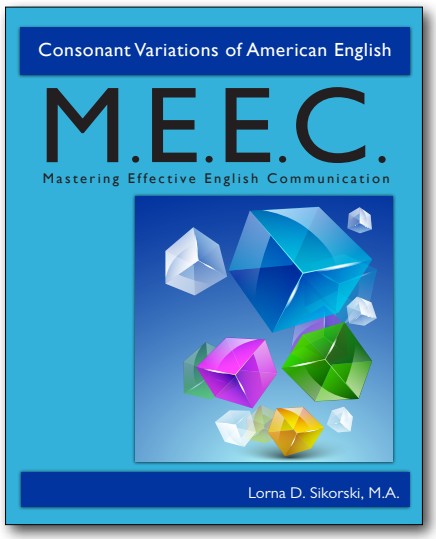

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